

Community Monumental Sculpture in North Carolina

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*Dedicated to
My loving husband, Mark,
and my children, Chloe, Phillip, and Graham
who have all been selfless and uplifting during this process.
Also to my mother, who would have actually read this.*

*My deep appreciation to Dr. Ann Horton-Lopez
whose wisdom and patience
have been invaluable (and for mimetic).*

ABSTRACT

This research investigated North Carolina community monumental sculptures and mimetic architecture, which emulates everyday objects or food. The selected artworks and mimetic architecture documented were outside, enormous in size, and exhibited a community connection. They were currently on display at the time of the research. Twelve sculptures and three mimetic architectural structures of monumental size exhibited a historical or cultural connection with the community in which they resided. These sculptures were valued by members of the community and in many cases, were community icons. The investigator documented the artwork's date and artist, history, cultural connection, and other relevant information. Photographs of the outdoor sculptures and mimetic architecture were included in the results. The selected artworks included in this research are: *Flat Iron Sculpture* (Asheville), *Furrow* (Charlotte), *Grand Entry – Book Columns and Pages Across the Park* (Charlotte), *The Writer's Desk: A Tribute to Rolfe Neill* (Charlotte), *Chest of Drawers* (High Point), *Golf Club* (Linville), *Arrowhead Monument* (Old Fort), *Big Acorn* (Raleigh), *The Berry Patch*, (Rockingham), *World's Largest Frying Pan* (Rose Hill), *Big Chair* (Thomasville), *1898 Memorial* (Wilmington), *Mickey Coffee Pot* (Winston-Salem), *Shell Station* (Winston-Salem).

INTRODUCTION

While traveling through towns and cities across the United States, one may notice community spirit in the murals, sculptures, sports paraphernalia, advertisements, architecture, and landscaping along the way. Occasionally one comes across curious sculptures or buildings shaped like everyday objects. These sculptures or buildings could be considered community icons; therefore some can be symbolic representations to the community.

The North Carolina Arts Council defines community art as “a form of collective community expression that enhances the built or natural environment.”¹ The artwork can be temporary or permanent. It varies among communities based on “demographics, culture, social climate, landscape, architecture and urban planning”.² Community art is a broad term that covers a wide array of artistic expression. Community art may be inside or outdoors, may be commemorative, realistic or abstract, be alone or as a part of a series, may be functional, symbolic, or purely decorative. It may use technology or environment.³ Examples of community art include sculpture, architecture, painting, light display, performance, landscape design, or environments. It may be a commemorative mural, statue of a historic native or an interactive water play space. Community art that reflects its populace may occur as an annual series of life-size pigs painted by local artists for a Barbeque Festival, such as the *Pigs in the Park* in Lexington, NC.⁴ Community art

¹ North Carolina Arts Council, “Frequently Asked Questions (FAQ’s) About Developing a Public Art/Design Plan or Project”, http://www.ncarts.org/freeform_scrn_template.cfm?ffscrn_id=41& (accessed February 17, 2011).

² Ibid.

³ Ibid.

⁴ Uptown Lexington, “Pigs in the City”, <http://www.uptownlexington.com/Events/pigsinthecity.asp>, (accessed February 17, 2011).

reflects the area in which it resides in concept, purpose, and/or materials. It is an artistic expression connected to the community to be enjoyed by the public.

Monumental art is “impressively large.” One example of monumental art is the *Statue of Liberty Enlightening the World* on Liberty Island in New York. Monumental art may take numerous forms including sculpture, large scale murals or mimetic architecture. The researcher will refer to architecture types that emulate everyday objects as mimetic architecture. Monumental art forces the visitor or resident to take notice of its presence first through its size.

Statement of Research Problem

The purpose of the investigation is 1) to examine North Carolina community monumental sculptures or mimetic architecture, which emulate everyday objects 2) to examine the history of each community monumental sculpture or mimetic architectural structure and its connection with the community.

Research Questions

The questions under investigation are: 1) What monumental outdoor sculptures or mimetic architecture will the researcher find in North Carolina that has a clear connection with the community? 2) What is the history of these sculpture and mimetic architectural structures? 3) Is there a connection between each community monumental or iconic architectural structure that emulates an everyday object or food on a large scale with the community?

Assumptions and Limitations

The researcher may not document all the community monumental sculptures or mimetic architecture in North Carolina for several reasons. The researcher may not

discover all community monumental sculptures and mimetic architecture in North Carolina. It is possible that some of the artwork may be tourist or commerce related, but does not possess strong connection to the community. These will not be included. A connection may be present that is not apparent at the time of the research. Additionally, the community may later have a discernable connection to the artworks which is not present at this time. The historical information on the sculptures may be incomplete due to incomplete or lost data. The importance of these objects may be overestimated by the source information.

Significance of the Study

This study is significant because no comprehensive text was found that investigates this subject matter which focuses strictly on community sculptures or mimetic architecture in North Carolina which emulate everyday objects. Residents may identify with these sculptures or mimetic architecture, creating a community of support of art and history. It is important to understand why there is a big object or building shaped like an everyday object because this can support further community artistic endeavors. There may be a familiarity and pride that goes along with these artworks that may be overlooked or forgotten if not investigated and recorded. Furthermore, budgetary concerns limit funding for the arts, including upkeep and maintenance of current artworks. These pieces should be investigated and recorded in order to preserve the history immortalized by the art and support further artistic endeavors.

Assumptions and Limitations

It is assumed that there is community value placed on the community monumental art identified by the researcher. This may be in artistic, historical, and/or cultural value.

It is assumed there is some historical or cultural significance attached to the art that can be identified. Some of the work may not be documented in reliable sources, so personal communication may be a key factor in obtaining the data, although personal communications can be biased.

The time available for research is limited for this researcher due to family obligations of being a mother of three young children. The time is further hindered by the researcher's occupation of a full time middle school art teacher including student exhibitions, duties, and classroom preparation. These obligations or distance to the artwork may negatively impact personal documentation of the artworks by photograph which may impede the research.

METHODOLOGY

Subject

The research will investigate monumental sculpture and mimetic architecture that emulates large objects or food. All artwork must be an outdoor setting at the time of the research. Only sculptures or architecture that emulates inanimate objects and food will be included. The sculptures or architecture must be enormous in size. The artwork must be currently on display in North Carolina in spring 2011. Artwork that no longer exists or is not currently on display will not be included. The monumental sculpture or mimetic architecture must have a connection to the community in history or culture. Works that have no connection aside from signage and advertising will not be included in the study.

Procedures

The researcher will investigate sources on the World Wide Web, printed media and books. She will then travel to locations of the artworks in order to examine

monumental community art that reflects her subject for this investigation. The researcher will conduct personal interviews to acquire the history and community connections to the sculptures. Some architectural feature or structure may also fit the realm of monumental community art or icon. The researcher will document all information and sources in a journal with consideration of source validity. The information to be investigated will be: 1) title 2) date 3) media 4) location 5) artist/designer/architect 6) history of the artwork 7) significance in community 8) maintenance requirements 9) current owner. As the investigation continues, additional relevant information may be included. The researcher will travel to as many locations for digital photographs as possible considering time allotted and travel expenses. When travel is not possible, data and images from creditable sources will be utilized.

Instruments and Tools

The tools to be used while investigating the community monumental sculptures and mimetic architecture which can include architectural features are: digital camera, internet, computer, online media (including newspaper, books, and pamphlets) and print media when appropriate. Personal communication may include phone interviews, e-mail conversations, and face-to-face dialogue. The researcher will document all phone conversations and face-to-face dialogue in a journal. The researcher will document each artwork's information, image, and printouts of online and printed media in a binder notebook, which will serve as a record of the research. Computer files will be kept with a backup on disk.

Timeline

The researcher will collect data during the University of North Carolina at

Pembroke's Spring Semester of 2011. The researcher teaches art full time at a public school and therefore will collect data after school hours, during the weekends and holidays. The research will conclude in mid-April 2011.

Summary

The researcher is investigating current community monumental sculpture and mimetic architecture in North Carolina. In order to answer the research questions, the researcher will examine and filter the numerous sculptures and architecture in North Carolina. Once the art and mimetic architecture is selected, the researcher will record relevant data for each individual subject. The researcher will analyze and organize the data to prepare the results of the research. The researcher will interpret the data to ensure the research questions are answered and the selected artwork has a discernable connection to the community. The researcher will document the results arranged by artwork in the city where it is located.

LITERATURE REVIEW

The research will investigate monumental community sculpture and mimetic architecture in North Carolina that emulates everyday objects or food. This research is important to record the significance of these pieces so future artwork of this style may be funded. For this review of literature, public art will be defined. The research will examine similar types of investigations, monumental community public art, the Pop Art movement, Pop Art artists and their artworks. Other studies that have documented art will be discussed.

What is Public Art? Public art is a broad term that covers a wide array of artistic expression. Public artworks are produced by professional artists, community members, and folk artists. It is usually commissioned by the community, government, individuals, the artists themselves, or business. The artwork itself can be “inside or outside, representational or abstract”⁵ architectural, landscaping, or part of the infrastructure. “It can be functional, commemorative, decorative, or interactive. It can employ technology, text, or sound.”⁶ Public art covers a wide range of artistic expression, subject matter, materials, sizes, locations, and availability for viewers. Members of the community, organizations, or businesses are usually involved in decision making and commissioning public art. Public art “seeks to create and inspire relationships and communication.”⁷ The importance of public art is:

⁵ Jeffrey J York, “Public Art Commissions: An Artist Handbook,” North Carolina Arts Council, 2005, 3, <http://www.ncarts.org/elements/docs/PublicArtistHandbook.pdf> (accessed March 16, 2011).

⁶ Ibid.

⁷ NC Arts Council, “FAQ: Public Art/Design Plan,” http://www.ncarts.org/freeform_scrn_template.cfm?ffscrn_id=41 (accessed February 16, 2011).

The vitality of a community is directly linked to the quality of its built and natural environments and to a positive community identity. Public art and design elements that define public space enhance the visual quality of the community by providing color and character.⁸

Jan Greer, the vice president of the Charlotte Arts & Science Council states

public art tells the story of who we are as a community and animates our city. It often serves as a catalyst and collaborator in urban design and development efforts, in neighborhoods and in celebrating our diverse identities.⁹

These sources reflect the importance of community in the consideration of and creation of art for a public space.

Arts engage citizens in their community. One example is 15th century Florence, Italy. Politicians urged citizens to defy invaders using the respected Ancient Roman history as the model to follow. Politicians and wealthy patrons commissioned art, generally for the church. The opinion of the public is that it became prestigious to support artists. Merchant guilds began to commission art by art competitions. Art became valued by the community, including general citizens. This widespread support not only brought more artists to the city, it also encouraged native youth to become artists. 15th century Florence provides an example of how arts engage the community.¹⁰

Another example of artistic community support is the WPA Federal Art Project during the Great Depression. Artists, like other skilled workers, needed employment which benefited society. "The Federal Art Project funded art education, established art centres, and made it possible for thousands of artists to complete works in sculpture,

⁸ Ibid.

⁹ Mark Peres, "Q&A with Jean Greer," Charlotteviewpoint, October 2005, <http://www.charlotteviewpoint.org/default.aspx?viewpoint=93&objid=150> (accessed March 19, 2011).

¹⁰ Answers.com, "Artistic Patronage," Encyclopedia of the Early Modern World, The Gale Group, Inc, 2004. <http://www.answers.com/topic/artistic-patronage> (accessed April 09, 2011).

painting, and graphic arts".¹¹ Murals incorporated the community in which they were created, funded by the Public Works of Art Project. Federal funding enabled many artists to collaborate. Not only did communities benefit, but American art was impacted by the artists who were supported during this time.¹²

The Arts provide opportunities for communication, volunteerism, and positive economic impact. The arts also can provide shifts in philosophy that allow citizens to be active participants in the decisions that affect them and their communities.¹³ The arts are worthwhile to public life by creating a sense of community, enriching and providing pleasure to citizens, and provoking thoughtful dialogue to issues that affect the community.¹⁴ "Public art can delight, engage, intrigue or challenge viewers. Artists, as creators, record and interpret who we are as a culture. Their artworks animate our community by adding imaginative layers of meaning to our gathering places or building."¹⁵ This indicates the importance of art in public spaces to be planned in consideration of the populace as well as the locale.

It is worthwhile to investigate artists that produced monumental realistic objects. Until the artist Marcel Duchamp (1887-1968), the everyday object was not a subject for art. It may be included in art, such as in a still life or a symbol in a portrait, but the object itself was not considered worthy subject matter. Marcel Duchamp was a revolutionary

¹¹ Encyclopædia Britannica, "Great Depression: Federal Arts Programs." *Encyclopædia Britannica. Encyclopædia Britannica Online.*, 2011.

¹² Ibid.

¹³ Americans for the Arts, "Arts and Social Development: Arts-Based Civic Engagement," http://www.americansforthearts.org/information_services/research/impact_areas/arts_social_development/03.asp (accessed February 28, 2011).

¹⁴ North Carolina Arts Council, "Why Arts Matter," http://www.ncarts.org/freeform_scrn_template.cfm?ffscrn_id=643 (accessed March 5, 2011).

¹⁵ Peres, "Q&A with Jean Greer".

Norwegian artist. He was a forerunner of the Cubist movement.¹⁶ Duchamp was horrified by World War I. In response, he instigated the Dada movement.¹⁷ Dada's purpose was declared "to make clear to the public at large that all established values, moral or aesthetic, had been rendered meaningless by the catastrophe of the great war."¹⁸ Duchamp created artwork he defined by the term "ready-made" between 1913 and 1921.



This work is "an existing manufactured object deemed to be a work of art simply through its selection by an artist."¹⁹ The first example of this is *Bicycle Wheel* (Figure 1). This art was a bicycle wheel whose fork was inverted on a wooden stool. Ready-mades questioned the meaning of art itself by introducing "idea over visual effect"²⁰ as a concept for artwork.

Figure 1: Marcel Duchamp "Bicycle, Because of this contribution, "Duchamp could be

Wheel" 1963, Henley-on-Thames considered the single most important historic figure to ,

*Richard Hamilton Collection*²¹ affect the formation and direction of Pop art,

Minimalism and conceptual art in the 1960s and 1970s."²² Marcel Duchamp was a major influence on the Pop Art movement.²³ The Pop Art movement was an international movement of the 1950's to 1970's that used the icons and objects of popular culture as a subject for artwork. British and American artists were the major participants in the movement. American Pop Art is

¹⁶ Francis M. Naumann, "Duchamp, Marcel." In *Grove Art Online. Oxford Art Online*, 2007-2011.

¹⁷ H W. Janson, and Anthony Janson. *History of Art*. 3rd edition. New York: Harry N Abrams, Inc. 1986, 692.

¹⁸ Ibid.

¹⁹ Naumann, "Duchamp, Marcel."

²⁰ Matthew Gale, "Ready-made." In *Grove Art Online. Oxford Art Online*, 2007-2011.

²¹ Marcel Duchamp, "Bicycle Wheel, bicycle wheel on wooden stool, 1963" (Henley-on-Thames, Richard Hamilton Collection); © 2007 Artists Rights Society (ARS), New York/ADAGP, Paris, photo credit: Cameraphoto/Art Resource, NY." In *Grove Art Online. Oxford Art Online*, 2007-2011.

²² Naumann, "Duchamp, Marcel."

²³ Naumann, "Duchamp, Marcel."

characterized by a stark and emblematic presentation that contrasted with the narrative and analytical tendencies of its British counterpart. At its most rigorous, American Pop art insisted on a direct relationship between its use of the imagery of mass production and its adoption of modern technological procedures.²⁴

The American Pop artists focused on consumerism. Artists created sculptures, paintings, prints, performances, photography, collage, and combines (mixed-media combinations) using objects, images, and concepts of popular culture. Pop Art challenged its viewers to see the familiar in a new way. For example, Andy Warhol used mass produced products in his art. Most of these works were silkscreen²⁵. One piece was a series of boxes painted



like the popular Brillo pad product, a steel sponge whose main household use was for cleaning dishes (Figure 2). Many homes in America utilized this product and it was familiar. Warhol and his assistants paint 80 boxes like the product and displayed them in New York.

Figure 2: Brillo Soap Pads, 1964, Silkscreen,

plywood, paint The Andy Warhol Museum²⁶

The reception for the display was lukewarm.²⁷ America questioned if this was art.

Marcel Duchamp's artwork got the same response from America when he introduced the ready mades. Over time, the public became accepting of this style. The Pop Art movement made it possible for artists to utilize everyday images and objects to engage the audience.

²⁴ Marco Livingstone, "Pop Art." In *Grove Art Online. Oxford Art Online*, 2011).

²⁵ Livingstone, "Pop Art"

²⁶ Andy Warhol, "Brillo Soap Pads, 1964." The Andy Warhol Foundation for the Visual Arts, 1998, <http://www.warhol.org/ArtCollections.aspx?id=1708> (accessed February 19, 2011).

²⁷ The Andy Warhol Museum, "But is it Art? Taste and Bias Activity," http://edu.warhol.org/aract_brillo.html (accessed February 17, 2011).

A contemporary Pop Artist who has a direct relationship to this study is Claes Oldenburg (1929). Oldenburg is a Swedish-born artist educated in the United States. After working in painting and the performance arts, Oldenburg began creating monumental art that emulated everyday objects.²⁸ Claes Oldenburg created an early series of works in the late 1960's and early 1970's that were enormous ice bags that



slowly moved. (Figure 3) The artist was pleased with the results.

He stated "to take something which is formidable in its complexity, and make it do some very foolish thing—I sort of like the idea that all this time and effort was spent on the Ice bag".²⁹

These pieces soon grew in size to monumental proportions. Claes Oldenburg collaborated with his wife, Coosje Van Bruggen,

Figure 3: Claes Oldenburg, from 1976 until her death in 2009. They have created "1971 Ice bag: scale B", plastic, monumental sculptures internationally.³⁰

Textile, electric motor, # 25

National Gallery of Australia³¹

Site-specific artwork is considerate of the environment and community where it will reside. Often, artists work with landscapers, architects, and engineers to achieve the best possible design and placement for a piece. One example is Oldenburg's and Van Bruggen commission Minneapolis' Walker Art Center (Figure 4).

²⁸ Barbara Haskell, "Oldenburg, Claes." In *Grove Art Online. Oxford Art Online*, <http://0-www.oxfordartonline.com.uncclc.coast.uncwil.edu/subscriber/article/grove/art/T063412> (accessed February 19, 2011).

²⁹ Claes Oldenburg, *Claes Oldenburg: an anthology*, Guggenheim & National Gallery of Art, New York & Washington, 1995, 323. <http://nga.gov.au/EXHIBITION/softsculpture/Default.cfm?IRN=37808&BioArtistIRN=8947&MnuID=3&ViewID=2> (accessed March 19, 2011).

³⁰ Haskell, "Oldenburg, Claes".

³¹ Claes Oldenburg, "Ice Bag – Scale B." National Gallery of Australia, <http://nga.gov.au/Exhibition/SoftSculpture/Default.cfm?IRN=37808&BioArtistIRN=8947&MnuID=3&ViewID=2> (accessed April 17, 2011).



Figure 4: Claes Oldenburg and Coosje van Bruggen "Spoonbridge and Cherry" aluminum, 1985-1988 stainless steel, paint, Walker Art Center³²

Spoonbridge and Cherry is a 7,000 pound sculpture of a 53 foot long, 25 foot high spoon with a cherry which also serves as a fountain.³³ The size

is 354 x 618 x 162 in.³⁴ "The artists wanted the artwork to reflect Minnesota's Scandinavian and Native American heritages. They created a shape resembling a canoe or a Viking ship's prow."³⁵ The silver represented a popular activity in the area, ice skating. The cherry fountain keeps the cherry moist and glistening in the warm months. In the winter, the frequent snow in Minnesota provides a white blanket reminiscent of whipped cream or ice cream. This was a consideration of the artists in the planning stages of this sculpture that joins a small island and field.³⁶ When the artists created the sculpture, it was created using shipyards and a metal sculpture expert that often worked with the artists.³⁷ This is but one example of many monumental community sculptures these artists have produced. The collaboration and process of large scale sculpture is worthy to note for this study. It is important to note how carefully the artists considered the locations, weather, and culture of the community in planning the sculpture.

³² Michael Armstrong, "Spoonbridge and Cherry and Skyline,"

<http://mytwincities.net/index.php?showimage=101>, (accessed February 19, 2011).

³³ National Gallery of Art, "Larger than Life," *Scholastic Art*, 32, no 5 (March 2002): 2.

³⁴ Artsnet Minnesota, "Spoonbridge and Cherry," Walker Art Center, 1988,

<http://www.artsconnected.org/artsnetmn/spaces/spoon/spoon1.html#> (accessed February 19, 2011).

³⁵ National Gallery of Art, "Larger than Life."

³⁶ Ibid.

³⁷ Artsnet Minnesota, "Spoonbridge and Cherry," Walker Art Center,

<http://www.artsconnected.org/artsnetmn/spaces/spoon/spoon8.html> (accessed March 20, 2011).

Duchamp, Warhol, Oldenburg, Van Bruggen, and their counterparts in the Pop Art movement paved the way for future artists to consider the often overlooked objects that we use, observe, buy, recycle, reuse, and discard as worthwhile art subject matter.

There are few studies that document artwork in the same manner as this study. No studies were found that investigated a community connection between art or architecture and the community. There are a few studies that have documented art based on some relationship between the artworks. Those studies are investigated to be advantageous to this study's methodology. One of the projects researched is a large scale, national study begun in 1989 by National Institute for Historical Preservation named "Save Outdoor Sculpture" (SOS). This study involved over 7,000 volunteers to document art in the United States.³⁸ The volunteers documented outdoor sculpture and monuments in every state in the U.S. for the purpose of conservation and preservation. Over 30,000 public outdoor sculptures and monuments have been documented and are visible through the Smithsonian database.³⁹ The study indicates to the researcher what is important to document: title, artist, size, date, media, and unique facts about the object. It is noted the exact location of the sculpture is important. Due to the many volunteers that included information, the amount of detail is somewhat inconsistent. The researcher could not determine if there is a system in place for artwork that no longer exists. Also missing are information of interest to this study, for instance why this sculpture was important as public art to the community. Since the purpose of SOS is conservation, this

³⁸ Heritage Preservation, "Save Outdoor Sculpture: About SOS!," National Institute for Historical Preservation, <http://www.heritagepreservation.org/programs/sos/aboutsos.htm> (accessed March 5, 2011).

³⁹ Smithsonian American Art Institute, "Collections Search Center," http://siris-collections.si.edu/search/results.jsp?fq=data_source%3A%22Art+Inventories%22&q=outdoor+sculpture&view=grid&start=0 (accessed March 5, 2011).

information isn't as important as the condition of the sculpture. This may be a valuable resource to discover North Carolina public sculpture that may fit this investigation.

Another study of that investigated art within a state based on a relationship is a California study that documents Works Progress Administration murals in that state.⁴⁰ When renovations were performed and workers noticed lost murals possibly funded by WPA, researchers set out to document all murals that may be part of the New Deal. The purpose was documentation for preservation purposes.⁴¹ The methodology of the California study is significant to this study. Researchers investigated print media and determined what to include based on defining the art to be included, defining what defines a WPA mural, and then determining the location of murals to be included in the study.⁴² Researchers note the time consuming nature of their endeavor.⁴³ California study researchers mention the artwork was to be photographed in clusters to save time and resources, although working within time constraints of other individuals proved to be a challenge.⁴⁴ Consideration of time involved indicates that this community monumental art study should be very specific due to the time constraints of the researcher. Their targeted method of determining which art to and challenges in photographic documentation are relevant to this study since both studies document public art.

One study in North Carolina investigated artwork funded by New Deal. This study was important due to the destruction or movement of some of the artwork funded by the New Deal. Preservation of the information was the main goal of the author. The

⁴⁰ Laurel Bliss and Melissa Lamont, "Documenting WPA Murals in California." *Art Documentation: Bulletin of the Art Libraries Society of North America*, 29 no. 1, (Spring 2010): 4-10.

⁴¹ Ibid., 4.

⁴² Ibid., 6-7.

⁴³ Ibid., 7.

⁴⁴ Ibid.

43 artworks completed in North Carolina are documented in the book New Deal Art in North Carolina, 2009.⁴⁵ The research investigates all artwork funded by the New Deal, arranged by city. The book has a clear method in that it describes the town, location of art, artwork itself, and artist. The author used multiple resources investigated across the U.S. to provide a detailed review of the artwork. The formulaic arrangement of the art and arrangement of the chapters by city provides a useful and straightforward resource. Therefore, this type of arrangement will be used in this study. The artwork will be arranged by city and use a consistent arrangement to answer the research questions.

Another step in determining how to define methodology questions is to define what is meant by “community connection”. There are many examples of artwork in North Carolina and across the world that exemplify a community connection. In determining what is important to a community connection, the researcher conducted an interview with J. Eric Elliott. Dr. Elliot is an involved Winston-Salem, NC public servant, historical author, and history and design consultant, connected with local art museums and public art forums.⁴⁶ Elliott noted that public art is successful when it “makes a place, embraces it, or comes to be embraced by it.”⁴⁷ He mentions that art in the public atmosphere may be successful when it “embodies and reflects the quality of the experience of the place.”⁴⁸ Elliott gives the example of Christo’s *The Gates of New York* because the cloths caught the “vitality of the wind and bright of Central Park in its color and shimmering variability and ultimately in its transitory existence there.”⁴⁹ An

⁴⁵ Anita Price Davis, *New Deal Art in North Carolina*. Jefferson: McFarland & Company, Inc. 2009.

⁴⁶ J. Eric Elliott, “Winston-Salem Public Art,” <http://winstonsalempublicart.blogspot.com/> (accessed March 5, 2011).

⁴⁷ J. Eric Elliott, e-mail to the author, February 14, 2011.

⁴⁸ Ibid.

⁴⁹ Ibid.

example of art that may come to be embraced by the community is the Salem *Mickey Coffee Pot*, which was once an advertising sign but became a beloved icon of Winston-Salem, NC. Successful artwork, according to Elliott, is art that people care about, enjoy seeing, and interact with. Elliott also mentions that many memorials lose their liveliness as time and space remove us from the event or person memorialized, but that innovation and creative efforts can renew our interaction of them. Therefore, a community connection may change, but should exist in the time of the study and is defined by a historical, cultural, or physical significance.



An example of art with community connection is Christo and Jeanne-Claude's *Wrapped Reichstag, Berlin 1971-1995* in which the building with such a political past was wrapped in silvery fabric with blue ropes.⁵⁰ (Figure 5) Although it met political resistance for years, the art finally occurred in a two week period in 1995. This symbolized the new Germany after years of oppression. Its unveiling created a carnival atmosphere, engaging tourists and

Figure 5: Christo and Jeanne-Claude, "Wrapped Reichstag, Berlin, 1995", Silver polypropylene fabric, Blue propylene rope, window and roof anchors.⁵¹

residents in the architectural wonder that stands out from the rest of the community through its structural design and purpose. For Germany, this symbolized the major

⁵⁰ Christo and Jeanne-Claude, "Wrapped Reichstag," <http://www.christojeanneclaude.net/wr.shtml> (accessed March 5, 2011).

⁵¹ A. Kazimir Ciesielski, "Christo and Jeanne-Claude Wrapped Reichstag, Berlin 1971-95," Christo, <http://www.christojeanneclaude.net/wr.shtml> (accessed March 5, 2011).

change in their political system.⁵² The artwork commemorated the major political, social, and economic event by creating a sense of community, opportunity for remembrance, and support hope for the future of the country and its people.

Other examples of community art exist across the United States. One example is the “9/11 Sculpture Project” by Jim Gallucci. When the 9/11 attacks occurred America was forever changed by this tragedy. Americans struggled with identity, fear, anger, and many other emotions. D.H. Griffin is a Greensboro, NC company that was the lead consultant with the cleanup of the World Trade Center Towers.⁵³ Gallucci is a Greensboro, North Carolina based artist who created the “9/11 Sculpture Project.” He



attained 16 tons of steel from the World Trade Center Towers to create two sculptures called *The Gates*. The first sculpture was a 23 foot gate (Figure 6) that resided for a year in Fayetteville, NC outside The Airborne and Special Operations Museum.⁵⁴ These sculptures were two gates that

Figure 6: Jim Gallucci, “The *Gates*”, 9/11 Sculpture Project.⁵⁵ were created from the towers that were destroyed. The sculpture was done in response to the tragedy that shocked the nation. The sculpture traveled to Fayetteville, NC, and then resided in Dallas, Texas.⁵⁶ These areas have a large military population who were called to respond to the

⁵² Scott Erb, “The Reichstag is the New Home of the German Bundestag,” University of Maine at Farmington, <http://faculty.umf.maine.edu/scotterb/public.www/photo%20gallery/Reichstag.htm> (accessed March 5, 2011).

⁵³ D.H. Griffin Companies, “Projects: World Trade Center, New York,” <http://www.dhgriffin.com/projects/details/worldTradeCenter.asp> (accessed March 5, 2011).

⁵⁴ Jim Reed, “Fayetteville Groups Debate Buying Greensboro Artist's 9-11 Sculpture,” *digitriad.com*, August 11, 2006, <http://www.digitriad.com/news/local/story.aspx?storyid=68979> (accessed March 5, 2011).

⁵⁵ Jim Gallucci, “9 – 11 Sculpture Project,” <http://www.9-11sculptureproject.org/index.shtml> (accessed March 20, 2011).

⁵⁶ Roy Appleton, “Metal Sculpture Commemorating 9/11 to be Erected Outside Bank Tower at Oak Cliff,” *WFAA.Com*, September 3, 2009,

events after 9/11. These types of artworks commemorate and respond to events which deeply affect the public and provide places to remember, memorialize, and reflect upon those events and people affected by the events.

Art that connects with the community by the interaction between people and art is significant as these examples demonstrate. Art may be created by a well-known artist. Art may be created by community members whose involvement enhances the relationship between the people and their art. Public art that exhibits a community connection is valuable to the community because it interacts with the art and the populace interacts with each other.

RESULTS

The researcher conducted an in-depth search for North Carolina community monumental sculptures and mimetic architecture which clearly emulated everyday objects currently existing in North Carolina. Artworks were eliminated if they lacked a connection to the community or were not community icons. Related pieces used for advertisement with little or no community connection were not included in this research. Additional investigation revealed the history and specifics for inclusion in the research.

The results are presented in alphabetical order according to the city or town in which the artwork or architectural icons currently exists.

The artworks investigated are:

1. Asheville, *Flat Iron Sculpture*
2. Charlotte, *Furrow*
3. Charlotte, *Grand Entry - Book Columns*
4. Charlotte, *Pages Across the Park* (combined with *Grand Entry - Book Columns*)
5. Charlotte, *The Writer's Desk: A Tribute to Rolfe Neil*
6. High Point, *Chest of Drawers*
7. Linville, *Golf Club*
8. Old Fort, *Arrowhead Monument*
9. Raleigh, *Big Acorn*
10. Rockingham, *The Berry Patch*
11. Rose Hill, *World's Largest Frying Pan*
12. Thomasville, *Big Chair*
13. Wilmington, *1898 Memorial*
14. Winston-Salem, *Mickey Coffee Pot*
15. Winston-Salem, *Quality Oil's Shell Station*

ASHEVILLE: *Flat Iron Sculpture*



Figures 7-10 : Reed Todd, "Flat Iron Sculpture," 1997, steel, views in front of Flat Iron Building, 1926, from Wall Street and Battery Park Avenue respectively, (above) and details of the sculpture (below). Photographs by Wendy Mitchell⁵⁷



⁵⁷ Reed Todd. *Flat Iron Sculpture*, Asheville, NC. Photographs by Wendy Mitchell. March 12, 2011.

Asheville is the largest mountain city in North Carolina with attractions such as the Biltmore Estate.⁵⁸ The Flat Iron Building (1926) is located in Asheville. In front of the Flat Iron Building is a sculpture of a flat iron, which highlights the historic Flat Iron building. The *Flat Iron Sculpture* (Figures 7-10) is located at the intersection of Wall St. and Battery Park Ave. The designer was Reed Todd III. The plaque beside the sculpture reads:

Asheville's Flat Iron Building, completed in 1926, boasts triangular proportions and rich ornamentation like its predecessor in New York City. Albert C. Wirth designed this structure to house professional offices and shops. Typical of rapid commercial development downtown, construction of the limestone and brick landmark took place in only twelve months. Placed in 1997 by the John Nichols Davis family, owners of Asheville Laundry founded in 1893 and located at 750 Biltmore Ave.⁵⁹

According to the commission contract, the sculpture is a "reproduction of antique flat iron to 8' in steel with black patina with natural (rust treated) surface"⁶⁰ The *Flat Iron Sculpture* is 8 ft. high, 6 ft. wide, and 4000 lbs. Its cost was \$6,525 - \$6,000 for the artist and \$525 for installation. It is owned by Asheville Parks and Recreation Department.⁶¹ A conservation fund pays for cleaning of the sculpture by Asheville Parks and Recreation employees. The sculpture and its plaque is washed and waxed regularly.⁶² Asheville's Urban Trail is "a walking tour of downtown Asheville, which highlights the unique architecture, people, and historic events of this distinctive city. It's divided into five eras;

⁵⁸ AshevilleNC.com, "A Brief History: Asheville Historical Places and Times," http://www.ashevillenc.com/area_info/history_of_asheville (accessed March 6, 2011).

⁵⁹ Asheville Parks and Recreation, plaque beside sculpture, undated.

⁶⁰ Commission contract. "Urban Trail Station 8 "Flat Iron Development"." Pack Memorial Library, North Carolina Collection, Asheville, NC. MS 113.001s

⁶¹ Ibid.

⁶² Cecil Bothwell, "Scrub, Scrub Here, Scrub, Scrub There," *Mountain Xpress*, 14, no.12, October 17, 2007, <http://www.mountainx.com/news/2007/101707cleaning> (accessed March 6, 2011).

each era has a symbol." ⁶³ The tour's intent is to bring artistry, architecture, and the community together in a lively downtown setting.

The artist, Reed Todd III, called the piece "understandable art" and "a giant monopoly piece" in a 1997 article. ⁶⁴ Asheville's Flat Iron building is a wedge-shaped building, a smaller replica of New York's Flat Iron building built in 1902. It is in the Chicago style of architecture. ⁶⁵ Asheville's version is an eight story building with a limestone façade designed by Albert C. Wirth. The Flat Iron shape was chosen to fit the irregular lot in which the office building stands. ⁶⁶ "Its eastern side is just barely wide enough to accommodate an entry door."⁶⁷

To understand the connection between the *Flat Iron Sculpture* and the community, one must understand Asheville's distinctive qualities. Asheville is a city with a strong connection to the arts, boasting eight art museums⁶⁸ and events such as Belle-Chere which brings the eclectic community members and tourists together. The *Flat Iron Sculpture* is stop 8 on Asheville's Urban Trail.⁶⁹

The residents value the sculpture. Asheville resident Cheryl Funderburk stated "I like the hugeness of it. You get to see the details of a small flat iron on a large scale. I

⁶³ Anonymous, "Highest and Best Use of Asheville's Urban Trail at the Flat Iron Sculpture," *Mountain Xpress*, http://www.mountainx.com/ae/2010/highest_and_best_use_of_ashevilles_urban_trail_at_the_flat_iron_sculpture (accessed March 3, 2011).

⁶⁴ John Boyle, "Ironing Out His Inspiration: Artist to Install Sculpture on Downtown's Urban Trail." *Asheville Citizen-Times*, September 21, 1997.

⁶⁵ NY Architecture, "Flat Iron Building," <http://www.nyc-architecture.com/GRP/GRP024.htm> (accessed March 6, 2011).

⁶⁶ Asheville Mountain Magic, "Asheville Architecture and History Walk," <http://www.asheville-mountain-magic.com/asheville-architecture.html> (accessed March 6, 2011).

⁶⁷ Ibid.

⁶⁸ ExploreAsheville.com, "What to Do: The Arts," Buncombe County Tourism Development Authority, <http://www.exploreasheville.com/what-to-do/the-arts/index.aspx>, (accessed March 6, 2011).

⁶⁹ RomanticAsheville.com, "Asheville Urban Trail," File Investments, Inc. http://www.romanticasheville.com/urban_trail.htm (accessed March 6, 2011).

think more people notice it than the large building right across the street from it.”⁷⁰

Another aspect of the sculpture is that street musicians often congregate to play there.

Funderburk stated, “also a favored spot for buskers, large, noticeable sculpture right in the heart of town near several popular restaurants, parking garages, and right across the street from the Haywood Park Hotel--yeah, that spells \$\$\$\$ in your instrument case.”⁷¹

One visitor, Tara Cooper remarked, “A lot of colorful people are out there. When we were there, we saw some really cool musicians. It’s a real piece of culture. It just seems to fit.”⁷² Another source reports this is a popular place for musicians due to centralized

location of the sculpture.⁷³ The researcher observed the culture of the area during

examination of the sculpture. That morning street musicians played their instruments.

The cases were open and served as donation receptacles for the public that passed by or stopped to listen. Store owners cleaned windows, people strolled through the sidewalks, and baked goods scented the streets and laughter filled the air.

The *Flat Iron Sculpture* received a major blow on February 28, 2009 when a drunk driver hit it and knocked it six feet off its base (Figure 11). It was restored and repainted by Reed Todd and the city. It was reinstalled in its original place.⁷⁴

Asheville resident Cheryl Funderburk was a witness to the aftermath:

My friend Andrew and I were in downtown in early March, wandering around and we saw the iron. We went into Himalayan Imports which is right behind the iron and talked to one of the ladies who worked there. She said the people in the store thought it was going to come through the

⁷⁰ Cheryl Funderburk, e-mail message to Wendy Mitchell, March 4, 2011.

⁷¹ Ibid.

⁷² Tara Cooper, interview with Wendy Mitchell, February 8, 2011.

⁷³ Asheville Mountain Magic, “Asheville Architecture and History”.

⁷⁴ David Forbes, “Flat Iron Sculpture Removed for Repair, Restoration,” *Mountain Xpress*, http://www.mountainx.com/news/2009/flat_iron_sculpture_removed_for_repair_restoration (accessed March 6, 2011).

window. There was a big dent in the iron and the car was totaled. Obviously, what else will happen when you hit a 4K pound iron with your car?⁷⁵



Figure 11: Jason Sandford, "Iron 5", photograph⁷⁶

The city valued the sculpture enough to pay for restoration. After it was restored in May 2009, it was reported "the restoration cost \$1,750, \$1,250 of

which the city is trying to get from the motorist's insurance company, said Dianne Ruggiero, the city's superintendent of cultural arts."⁷⁷

Asheville's *Flat Iron Sculpture* originated as a historical reference to Asheville's rich and inviting history. Its inclusion in the Urban Trail tour, utilization by local musicians, reflection of architecture, and centralized location in historic downtown Asheville make it an inviting community sculpture.

⁷⁵ Cheryl Funderburk, e-mail message to author, March 4, 2011.

⁷⁶ Jason Sandford, "Iron 5", *Mountain Xpress* Photo Gallery, http://www.mountainx.com/gallery/image_full/3071/ (accessed March 6, 2011).

⁷⁷ Paul Clark, "Flat Iron Sculpture Reinstalled After Repair." *Asheville Citizen - Times*. Asheville, N.C.: May 12, 2009. B.1 DOI: 1708307041.

CHARLOTTE, *Furrow*

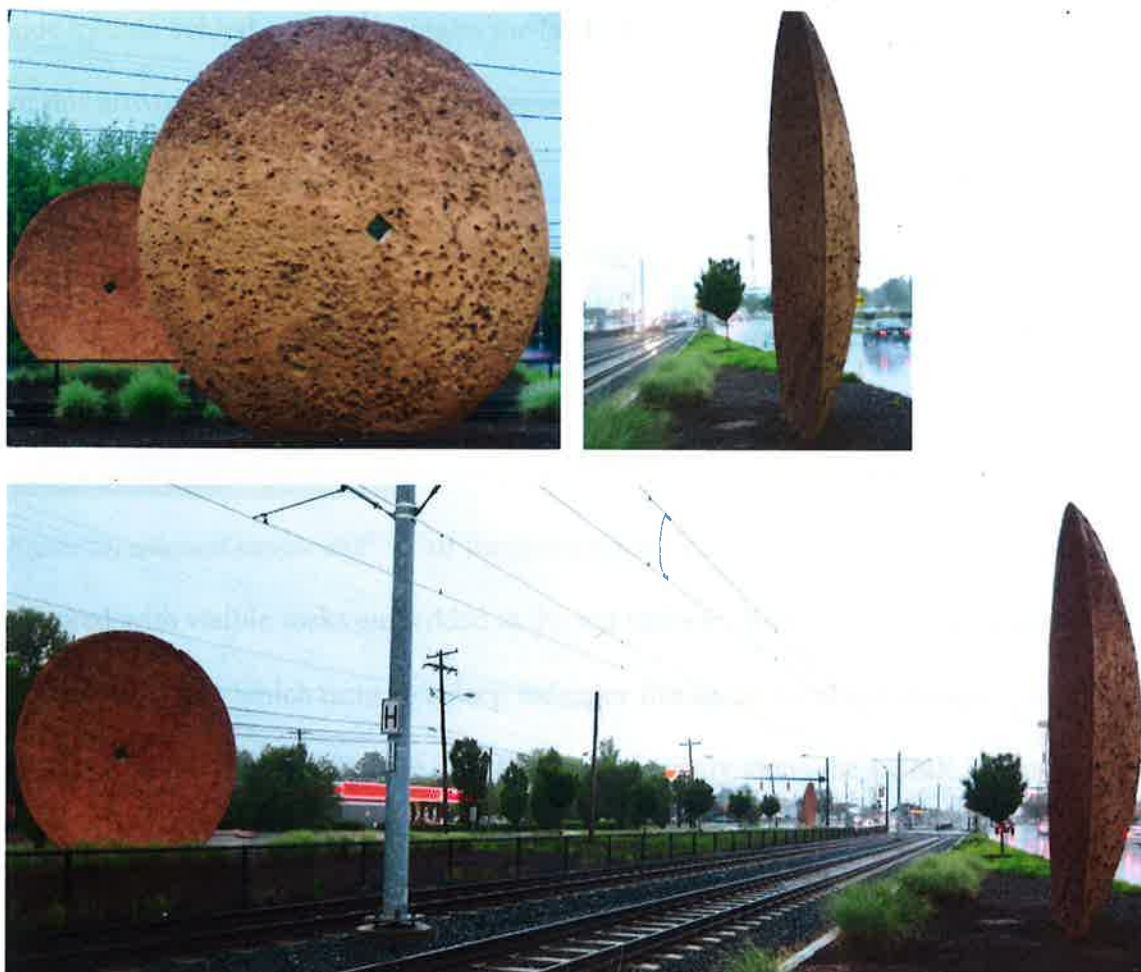


Figure 12-14: Thomas Sayre, "Furrow," 2007, concrete, red North Carolina clay, rocks, iron oxide

Photographs by Wendy Mitchell⁷⁸

Charlotte has a 9 mile long light rail system called the LYNX Blue Line that extends from downtown Charlotte to Interstate 485. The Scaleybark Station is situated in the middle of the line along South Boulevard. It is the closest free park and ride lot to downtown along the LYNX line. At Scaleybark Station is a public art environment that is reminiscent of the area's past. As part of the LYNX public art showcase, Thomas Sayre's enormous harrow disks rise from the ground on either side of the LYNX line.

⁷⁸ Thomas Sayre, *Furrow*, 2007. Charlotte, N.C. Photographs by Wendy Mitchell. April 22, 2011.

Harrow disks (Figure 15) are used in agriculture to cultivate farmland. Several are placed side by side behind a tractor to churn the land. It leaves a trench called a “vee”. The title of this artwork, *Furrow*, refers to this trench.⁷⁹ *Furrow* is made up of six of these harrow disks. Each of the six disks is 18 feet tall, nine inches thick, and weighs 11 tons. The



disks are designed to withstand hurricane force winds. The disks emulate giant harrow disks covered in North Carolina Piedmont’s thick, red clay which clings to everything it touches, especially when wet. The interior

of the disks is rough, while the exterior is heavily textured with visible rocks embedded in the red surface. When it rains, the water runs down the surface which turns to a deep red color just as the local dirt changes to thick, pasty, red mud. (Figure 12) The disks are spaced evenly along the LYNX line over a 1,000 feet span. The artist is North Carolina’s Thomas Sayre. Sayre also designed the agriculturally themed landscape along the tracks where *Furrow* stands. The project cost \$142,500 in 2007.⁸¹ The color and shape of the harrow disks “respond to the sunlight with shadows that track the passage of the day.”⁸² They are enormous and conspicuous as one rides the LYNX line through the Scaleybark station as well as driving along the roads on either side of the train line.

⁷⁹ Charlotte Area Transit System, “Lynx Blue Line Public Art,” City of Charlotte, <http://charmec.org/CITY/CHARLOTTE/CATS/PLANNING/ARTINTRANSIT/COMPLETED/Pages/blueline.aspx>, (accessed April 20, 2011).

⁸⁰ John Deere, spherical Furrow blade, http://salesmanual.deere.com/sales/salesmanual/en_US/frontier/2011/feature/offset_disks_harrows/dh15_b_lades.html?sbu=FE&link=prodcart (accessed April 20, 2011).

⁸¹ Richard Maschal, “Sculptures Arise Amid Transit Debate,” *The Charlotte Observer (NC)*, September 25, 2007, *Newspaper Source Plus*, EBSCOhost (accessed April 20, 2011).

⁸² City of Charlotte, “Lynx Public Art.”

Katie Segall is a Program Assistant with Charlotte Area Transit Authority (CATS). She reports Thomas Sayre met with the Scaleybark community several times during the planning stages to discover their history and wishes for the site. The Scaleybark community was once a farming area of mainly tobacco and cotton farms. Sayre wanted to relate the art to the community in materials, concept, and shape. He wished to show how the area transitioned from an agricultural area, then suburban and finally to an urban area.⁸³

The red North Carolina clay that supported the region years ago intentionally became part of the materials Sayre used for his art. Thomas Sayre created the harrow disks using his distinctive method called "earth casting". When earth casting, Sayre creates a scale model, then makes a plywood template. A steel rebar cage is fabricated to create the interior supports. The molds are dug into the ground and rebar is lowered into the mold.⁸⁴ In the ground of Scaleybark's future park and ride lot, the artist built molds in the earth using specially made tools. The disks were created using red North Carolina clay from nearby transportation construction sites mixed with concrete and red iron oxide.⁸⁵ It took five months to form the work, including three months of curing time for the concrete, rebar, red clay, and iron oxide disks. In order to place the pieces along the train tracks, they were lifted as one piece with a crane. The crane set the pieces in place atop a 10 foot deep concrete footer.⁸⁶ Art historian, Raphaela Platow, remarks earth castings "encourage the observer to engage directly with each sculpture, an experience

⁸³ Katie Segall, personal interview with Wendy Mitchell, April 19, 2011.

⁸⁴ Raphaela Platow, "Thomas Sayre: The Serendipity of Earth Casting," *Sculpture* 20, no. 7 (September 2001): 14-15.

⁸⁵ Segall, personal interview, April 19, 2011.

⁸⁶ City of Charlotte, "CATS LYNX Art In Transit," Charlotte Government Channel, 41:54 min. February 15, 2011, http://charlottenc.granicus.com/MediaPlayer.php?view_id=33&clip_id=1859 (accessed April 20, 2011).

informed by the sensitive relationship between the work and the location it occupies.”⁸⁷

In an online video by CATS, Sayre affirms he considered the transition of the Scaleybark area from agriculture to urbanization. He wanted to raise the questions: “What are we farming now? What does light rail system mean to the future of Charlotte and to its history?”⁸⁸ The work is intended to speak to the change in land use and the relationship of the people and the land.⁸⁹ Just like the land was used for farming years ago, Sayre utilizes it to form the disks that would stand as monuments to the area’s agricultural history. *Furrow* received the Americans for the Arts Award and Public Art Network award in 2008⁹⁰ which indicate its high value in the artistic world.

CATS’ Katie Segall reports the community was pleased with *Furrow*. Sometimes the public is unaware of the connection but “once they know what they are (harrow disks), they like them.”⁹¹ The CATS education and outreach to bring the artist and community together includes newsletters, updated information on upcoming projects, community meetings, printed and online information, postcards, plaques, guided tours and presentations. The outreach also works extensively with area art museums, schools, and culture groups to create relationships that enhance its Art in Transit programs.⁹² The program website states, “Education and outreach leads to understanding, appreciation and

⁸⁷ Platow, “Thomas Sayre: Serendipity,” 14.

⁸⁸ City of Charlotte, “Art in Transit”

⁸⁹ Ibid.

⁹⁰ Thomas Sayre, “Thomas Sayre, Sculptor – Studio – Awards,” <http://www.thomassayre.com/studio/awards/> (accessed April 20, 2011).

⁹¹ Segall, personal interview, April 19, 2011.

⁹² Charlotte Area Transit System, “AiT Education and Outreach,” City of Charlotte, <http://charmeck.org/city/charlotte/cats/planning/ArtinTransit/education/Pages/default.aspx> (accessed April 20, 2011).

long term care of a public art collection.”⁹³ This stance enhances the community relationship with existing and future artwork.

Along the LYNX Blue line (light rail line), artwork is prominent at each of the stops and on the train. Artists were commissioned to work with the community to determine the best way express the history or culture of each district. A LYNX rider is surrounded by art on the walkways, train ceilings, water fountains, seating in the train, landscaping, wind screens, fencing, columns, walls of the buildings at the stops, and a stand alone art pieces.⁹⁴ When the researcher rode the LYNX, the art was in very good condition. The train and stops were immaculate. The incorporation of public art into the transit experience yields an enjoyable wait and ride. CATS and the artists painstakingly considered the space, history of the area, culture of the region, and usefulness of the artwork as they planned their pieces. This light rail line is an exceptional example of how public art can enhance the lives of the general public.

⁹³ Ibid.

⁹⁴ City of Charlotte, “Art in Transit”

CHARLOTTE, *Grand Entry - Book Columns and Pages Across the Park*



Figure 16-17: Jim Gallucci, "Grand Entry – Book Columns", 2001, bronze. Photographs by Wendy Mitchell.⁹⁵

Between the 400 block of South College and South Tryon streets is a 1.5 acre European style park called "The Green." The Green is a well maintained and situated in Uptown Charlotte. One will experience mature trees, literary themed artwork, walkways, public restrooms, pet areas, and well kept grass at this site. It is currently surrounded by buildings several stories high that host eateries, a police station, Bechtler Art Museum, a former satellite library site and retail space managed by Childress Klein Properties. Four levels of parking are hidden in the ground below The Green.⁹⁶ The Green has been the site of community events such as winter ice skating⁹⁷, movies, concerts⁹⁸, and theater.⁹⁹

⁹⁵ Jim Gallucci, "Grand Entry – Book Columns," 2001. Photographs by Wendy Mitchell. April 22, 2011.

⁹⁶ Russ Ford, "Those Other Charlottes," Visit Charlotte, <http://www.charlottetour.org/files/Download/Otherclt.pdf> (accessed April 22, 2011).

⁹⁷ WBT, "Holiday on Ice: The Green Uptown," Greater Media, <http://www.wbt.com/wbtholidayonice/index.aspx>, (accessed April 22, 2011).

⁹⁸ Laura Mitchell, personal interview with Wendy Mitchell, April 22, 2011.

⁹⁹ Collaborative Arts Theater, "The Green Uptown," <http://www.charlotteshakespeare.com/thegreen.htm> (accessed April 22, 2011).

At the South College entrance are two humongous bronze stacks of books created by North Carolina artist Jim Gallucci. Gallucci calls these pieces *Grand Entry – Book Columns*, 2001. (Figure 16 & 17) The larger book column is 33 feet tall, by five feet in length and width. The second book column is 28 feet tall, by five feet in length and width. They were commissioned by Wachovia Corporation (now Wells Fargo).¹⁰⁰ The book titles include: Huckleberry Finn, Wuthering Heights, Moby Dick, Plato Dialogues, Life and Times of Frederick Douglass, Sound of the Fury, Roots, Oedipus Rex, Don Quixote, and Silent Spring. Some of the open pages at the top are embossed with poetry from Emily Dickenson, William Wordsworth, and Ralph Waldo Emerson. The books are askew so that one must walk around the entire column to read the titles of these massive works of literature. The book sizes are reduced towards the top. The very top books reveal open pages. According to Gallucci,

The theme of the artwork celebrates literacy and life-long learning. The two book columns create a grand entrance into the park as if the top book in the totem was left open and the wind scattered the pages from its spine. Literary quotes that pertain to the history of western literature are engraved onto bronze pages that flutter from the open book columns into the sky and throughout the park. Each book displays the title of great literature.¹⁰¹

The sculpture is cleaned once a year with water and soap. It is then waxed “to preserve the sculpture and its appearance”.¹⁰²

While walking in The Green, one sees bronze pages scattered on the ashlar retaining walls and sometimes on the walkways. (Figure 18) The bronze sheets of *Pages Across the Park* are four feet by two and a half feet and 3/16 inches thick. They are

¹⁰⁰ Jo Boykin for Jim Gallucci, e-mail to the researcher, April 20, 2011.

¹⁰¹ Ibid.

¹⁰² Ibid.

maintained by water and soap, and then waxed.¹⁰³ Embossed on the pages are poems and author's names. The poetry was written by local English as Second Language (ESL) students who are mainstreamed into regular education classrooms. Students were assisted by Banu Valladares, an artist in residence for a month at Piedmont Open Middle School.¹⁰⁴



Figure 18: Jim Gallucci, "Grand Entry Book Column" and "Pages Across the Park", 2001, bronze (three pages: one each in the foreground, middle ground and background on the left of the image).¹⁰⁵

Figure 19: Jim Gallucci, "Pages Across the Park", 2001 (front) and Nikki de Saint Phalle, "Cat" (background) and "La Cabeza Ou Tête de Mort (Grande)", 2000, (far right), mixed media. Photographs by Wendy Mitchell.¹⁰⁶

According to the directory at the entrances to the park, the signage reads:

As if caught by the wind, bronze sheets from the two stacked book totems of the Grand Entry
Columns flutter over the walkway and float softly throughout the park landing in random

¹⁰³ Ibid.

¹⁰⁴ North Carolina Arts Council, "New Literature Director Named," *Art Matters*, October 2009, <http://www.ncarts.org/email/artmatters/October09/> (accessed April 22, 2011).

¹⁰⁵ Jim Gallucci, "Grand Entry – Book Column" and "Pages Across the Park", 2001. Photographs by Wendy Mitchell. April 22, 2011.

¹⁰⁶ Nikki de Saint Phalle, "Cat" and "La Cabeza Ou Tête de Mort (Grande)", 2001. Photographs by Wendy Mitchell. April 22, 2011.

locations and becoming part of the literary puzzle. The artist worked with ESL students at Piedmont Open Middle School in the creation of the quotes for *Pages Across the Park*.¹⁰⁷

The Green also serves as a venue for art exhibition. Until October 2011, Nikki de Saint Phalle has art on display at The Green (Figure 19) and in the Bechtler Art Gallery adjacent to The Green. Permanent pieces are located here that enhance the literary theme of the park. Carolyn Braaksma designed *Game Boards*, physical and word games (such as hopscotch and word puzzles) incorporated into walkways. Braaksma also produced an interactive sculpture, *Fish Fountain*, where the public can play in warm weather. Jim Green created *Rhythm Walk*, a sound experience along one hidden path. *Author Signposts* (Figure 20) Gary Sweeney “highlight the park’s theme of literacy and gives visitors... chance to discover literacy locations across the country.”¹⁰⁸



Figure 20: Gary Sweeney, “Author Signposts,” 2001.¹⁰⁹ Photograph by Wendy Mitchell



Figure 21: Linda Kroff and Aida Saul, “Cultural Arrangements” 2001.

Photograph by Wendy Mitchell¹¹⁰

Once you wander through the hidden walkways, *Cultural Arrangements* by Linda Kroff and Aida Saul appears. Three settings combine game tables with unique seating. (Figure 21) Nature, creativity, and literature combine at The Green to provide an environment for the public to interact with nature, play, relax, and enjoy.

¹⁰⁷ Childress Klein, public sign, directory for The Green, undated.

¹⁰⁸ Ibid.

¹⁰⁹ Gary Sweeney, “Author Signposts,” 2001. Photograph by Wendy Mitchell, April 22, 2011.

¹¹⁰ Linda Kroff and Aida Saul, “Cultural Arrangements,” 2001. Photograph by Wendy Mitchell, April 22, 2011.

CHARLOTTE, *The Writer's Desk: A Tribute to Rolfe Neill*



Figure 22-24: Larry Kirkland, *"The Writer's Desk: A Tribute to Rolfe Neill"*, 1998, marble, granite, concrete, gold leaf. Photographs by Wendy Mitchell.¹¹¹

¹¹¹ Larry Kirkland. *The Writer's Desk: A Tribute to Rolfe Neill*, Charlotte, NC. Photographs by author. March 12, 2011.

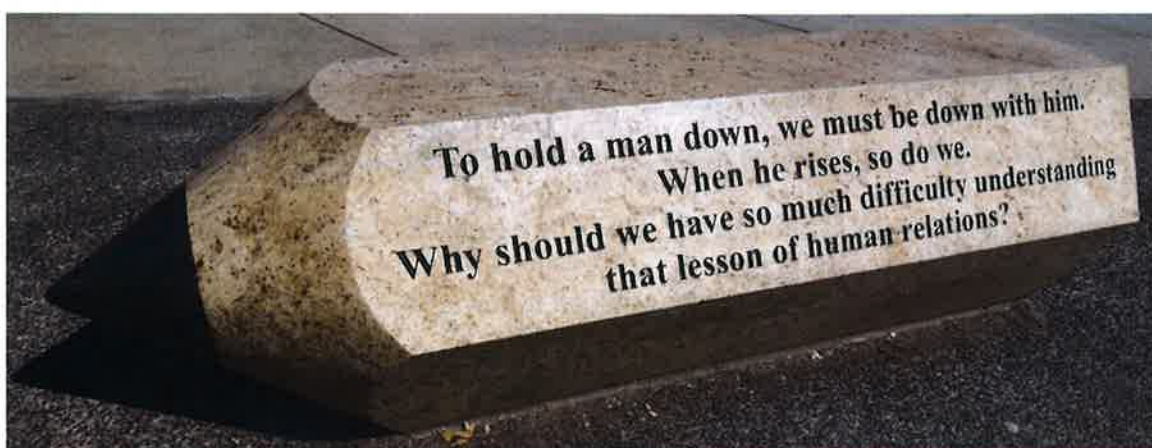


Figure 25-29: Larry Kirkland, "The Writer's Desk: A Tribute to Rolfe Neill, 1998, marble, granite, concrete, feather with gold leaf. .

Photographs by Wendy Mitchell¹¹²

¹¹² Larry Kirkland. *The Writer's Desk: A Tribute to Rolfe Neill*, Charlotte, NC. Photographs by author. March 12, 2011.

Uptown Charlotte hosts an engaging monument to one of Charlotte's most influential citizens. At 300 East 7th Street is ImaginOn, a learning and arts center. ImaginOn: The Joe & Joan Martin Center is a children's library, professional children's theater, computer center, arts and crafts center, interactive activity space, and play land. It is a collaboration center of the Public Library of Charlotte and Mecklenburg County and the Children's theater of Charlotte. On the plaza in front of ImaginOn lies *The Writers Desk: A Tribute to Rolfe Neill*. Larry Kirkland is the artist who created the sculpture. The cost of the project is \$350,000. It was commissioned by the Friends of Rolfe Neill.¹¹³

The Writer's Desk is a group of black and white office supplies fit for a fictional giant. The tools of the writer are the sculptural pieces in the artwork. One may first notice the inkwell atop stacks and stacks of books. On top of the inkwell is a gold leaf feather that catches the sun. The tower of books is 45 feet tall. The entire plaza is 100 feet by 60 feet.¹¹⁴ Three large pencils lay on the plaza serving as benches and places to jump and crawl. Engraved on the pencils and stack of books are quotes from Rolfe Neill's columns in the Charlotte Observer during his career. A book stands on end with a square hole in the middle for people to sit, crawling through, and frame people that may sit inside. Black typewriter keys with white lettering are arranged in QWERTY keyboard reminiscent of theater seating. There are three stamps. One stamp says SEEK THE TRUTH and features a bas relief of an eye on the stamp pad. A second stamp states HEAR THE TRUTH and features a relief of an ear on the stamp pad. A third stamp with

¹¹³ Richard Maschal, "Tribute to Ex-publisher Fit to Print on Pavement-Sculpture Installed in Front of ImaginOn Features Tower of Books." *The Charlotte Observer*, sec: Metro 5B, September 29, 2005.

¹¹⁴ Larry Kirkland, "The Writer's Desk, A Tribute to Rolfe Neill," <http://www.larrykirkland.com/lk1.html>, (accessed March 26, 2011).

the words SPEAK THE TRUTH is stamp pad side down and the handle forms a podium for visitors to speak from. The pavement is arranged so that it resembles notebook paper, with darker tiles of concrete forming the lines to contrast with the lighter surrounding pavement. On the stack of books that supports the inkwell, the engraving reads:

ROLFE NEILL Publisher and Writer of The Charlotte Observer October 1975 – January 1998 A Believer in Truth, Dedicated Citizen of Charlotte And Patron Saint of the Arts *THE WRITER'S DESK* Commissioned by his friends 2005 Quotations are from his Sunday Charlotte Observer Columns, 1977-1997.¹¹⁵

Rolfe Neill is a three time Pulitzer Prize winning author. He retired as Chairman and Publisher of *The Charlotte Observer* after serving for 22 years, from 1975-1998. The newspaper has a large readership and is has the highest circulation rate in the state. He wrote over 1,000 columns for the newspaper. Neill is highly respected and deeply involved in the community.¹¹⁶ Larry Kirkland states,

Everyone knew him as a man with a strong sense of moral justice, insatiable intellectual curiosity and civic idealism. In conversations I had with him he revealed himself as wonderfully accessible, unafraid of emotion, passionate about ideas and politics and with a deep love for his family. He is known as the Patron Saint of the Arts for his cultural advocacy.¹¹⁷

The monument itself is quite an honor. The statements engraved from Rolfe Neill's columns are wise. The most engaging aspect of the monument itself is play. When the researcher visited the site of the sculpture, many children were playing on the sculpture's keys and stamp pads, up and down the steps, jumping, yelling, giggling, laughing, and screeching. An occasional adult would venture to the typewriter keys or

¹¹⁵ Ibid.

¹¹⁶ Peter Ridder, "Rolfe Neill's Legacy to Charlotte and The Observer," *The Charlotte Observer*, sec: Viewpoint, 3C January 4, 1998.

¹¹⁷ Ibid.

podium to play with the children. It is a monument that needs no invitation for children and adults alike to sit, think, jump, and interact. Larry Kirkland, the artist stated:

My task has been to create an artwork, placed in the plaza of the children's learning center, which honors Rolfe Neill and his legacy. The challenge was to unite the adult themes of Rolfe's life and writings with an exuberant site soon to be filled with youth and families. It was important to create an engaging environment for the diverse community that will inhabit the space. I wanted to celebrate Rolfe's passion for truth, the written word, and the writing profession, as well as a place to gather, reflect, sit quietly or noisily, or create a spontaneous performance at an outdoor gathering.¹¹⁸

The researcher observed that this goal had been achieved. There was rarely a time in which a visitor to the site was not playing on it during a weekend afternoon.

A 2005 interview with Jean Greer of the Charlotte Arts and Science Council reflects the struggles arts face in Charlotte. She mentions the city was years behind other cities due to a voluntary funding policy. Charlotte City Council and Mecklenburg County now give a mandatory 1% of the budget to fund art, which has enabled many more art projects to be created. This comes to about \$0.39 investment per Charlotte citizen.¹¹⁹ She states:

The general perception of community taste in artwork in Charlotte is traditional and conservative. That perception will expand; as the community is changing and seems to be hungry for innovative work. I hope that we are challenging community taste and raising expectations and possibilities.¹²⁰

This artwork is a positive step in that direction. It engages visitors and residents of all ages to see art not as something only for museums, but as a part of and reflection of the community. In the literature review, it was mentioned that Dr. Elliott also mentions that

¹¹⁸ ImaginOn, "The Writer's Desk", A Tribute to Rolfe Neill", undated.

¹¹⁹ Mark Peres, "Q&A with Jean Greer."

¹²⁰ Ibid.

many memorials lose their liveliness as time and space remove us from the event or person memorialized, but that innovation and creative efforts can renew our interaction of them.¹²¹ This artwork is a perfect example of Dr. Elliott's observation.

¹²¹ J. Eric Elliott, e-mail to Wendy Mitchell, February 14, 2011.

HIGH POINT, *Chest of Drawers*



Figure 30-31: front and side view of the High Point Chest of Drawers. Side view shows the building that was added to the back that serves as office space. Photographs by Wendy Mitchell¹²².



Figure 32-34: details of the High Point Chest of Drawers, 2011.



Photographs by Wendy Mitchell¹²³

¹²² Sidney Arthur Lenger, *High Point Chest of Drawers*, High Point, NC. Photographs by Wendy Mitchell. March 7, 2011.

¹²³ Ibid.

The city of High Point is home to the “World’s Largest Chest of Drawers”¹²⁴. At 508 North Hamilton Street is a building with the façade of an American Colonial style dresser that is 36 feet tall. The façade emulates an 18th century dresser¹²⁵ with a “wood-grain cherry texture, ornate shell carvings and 4 foot gold-leaf drawer pulls.”¹²⁶ There is a pair of socks that “hang” out of the third drawer.

The current *Chest of Drawers* was designed by Sidney Arthur Lenger, a furniture designer and architect. This is the second *Chest of Drawers* that was built in the city.



The original *Chest of Drawers* (1925) existed at Tate Park at Church and North Main Street. The original *Chest of Drawers* was a one story building. In Figure 35, one can see the window on the original building on the side. The door was in the rear. The original *Chest of Drawers* became the High Point Chamber of Commerce office space. The concept was envisioned by Frank Sizemore, Sr. who was the Executive Secretary of the High Point Chamber of Commerce. It was donated to the Jaycees.

Figure 35: Chamber of Commerce, The High Point Jaycees moved the *Chest of Drawers* to High Point, NC, linen postcard, 508 North Hamilton Street and expanded the original building¹²⁷. Upon Frank Sizemore’s recommendation, interior woodwork was added to “include all the woods used in furniture

¹²⁴ High Point Convention & Visitor's Bureau, “The World’s Largest Chest of Drawers High Point, North Carolina, U.S.A.”, 1, undated.

¹²⁵ Ibid., 1-2.

¹²⁶ Ibid., 1.

¹²⁷ J.B. Armstrong News Agency, “World's Largest Bureau Office Chamber of Commerce. 27 feet wide, 14 feet deep, 32 feet high. High Point, N.C.”, North Carolina Postcards, University of North Carolina at Chapel Hill, ca. 1930-1945, http://dc.lib.unc.edu/u/?nc_post,3497 (accessed March 2, 2011).

manufacturing”.¹²⁹ The original *Chest of Drawers* was also known as the Bureau of Information¹³⁰. It appeared in Robert Ripley’s “Believe it or Not” as a cartoon drawing in the New York Globe in 1932.¹³¹

Over the years, the organizations that owned the building performed various upgrades and maintenance. During World War I, the names of 2,800 High Point residents who served in the military were inscribed on the façade of the original *Chest of Drawers*.¹³² Over time, the original *Chest of Drawers* fell into disrepair. Architect and furniture designer Sidney Lenger initiated a renewal of the city’s unusual artwork through collaborative efforts of the High Point Jaycees, City of High Point, community members and businesses, and the High Point Convention & Visitor’s Bureau.¹³³ In 1996, \$40,000 was raised and \$60,000 in free services was donated for a renovation of the structure. This renovation resulted in a steel frame around the original *Chest of Drawers* that supports the new façade and renovation. It was modeled after a Goddard-Townsend block front chest. The socks were added to represent the importance of hosiery manufacturing in the city.¹³⁴ The American Colonial style dresser was chosen because Sidney Arthur Lenger stated, “Fifty years from now, we won’t feel the need to redo the face again because it’s a classic. It will stand the test of time. It will stand as a true work of art because High Point deserves it and the people of High Point deserve it.”¹³⁵

¹²⁸ Ibid.

¹²⁹ High Point Convention & Visitor’s Bureau, “Chest of Drawers”, 1.

¹³⁰ Ibid.

¹³¹ Ibid., 2.

¹³² Ibid., 3.

¹³³ Ibid., 2.

¹³⁴ Ibid.

¹³⁵ Ibid.

High Point's slogan is "Home Furnishings Capital of the World"¹³⁶. A study done by High Point University showed High Point's International Home Furnishings Market had an 8.2 billion dollar impact on the city and state economy in both employment and industry output.¹³⁷ High Point has hosted a "Furniture Market" since 1909.¹³⁸ In most of the years since then, High Point has hosted a semi-annual Furniture Market in which international and United States buyers attend to purchase furniture. The market is located in High Point due to the convenience to North Carolina Furniture makers and retailers.¹³⁹ The *Chest of Drawers* is a symbol of the community's involvement and dependence on the furniture industry. In a weblog by the University of North Carolina at Chapel Hill's North Carolina collection, this unusual architecture is discussed as follows:

The High Point Chamber of Commerce is a prime example of how architecture changed with American roadside culture. It's playful, using a pun to draw a direct association between the structure and the civic department housed there – the building becomes its own sign. It also explicitly makes a statement about the social trends of furniture design as well as the city's changing identity without using abstractions or "high art." And both locations of the building were highly accessible (and visible) to people traveling by car.¹⁴⁰

The quote indicates the strong connection with the High Point community.

¹³⁶ High Point Convention & Visitor's Bureau, "High Point Convention & Visitor's Bureau Welcome Page." http://www.highpoint.org/events/index_mc.php (accessed March 3, 2011).

¹³⁷ Gerald T Fox, Richard M. Hargrove, and David L. Bryden, "The Economic Impact of the Home Furnishings Industry in the Triad Region of North Carolina", High Point University Press Release, June 28, 2007.

¹³⁸ High Point Market Authority, "Market History," http://www.highpointmarket.org/abt_history.aspx (accessed March 10, 2011).

¹³⁹ High Point Market Authority, "High Point Market Facts", http://www.highpointmarket.org/abt_faq.aspx, (accessed March 1, 2011).

¹⁴⁰ North Carolina Miscellany, "Notes on the Built Environment: the High Point Chamber of Commerce and Winston-Salem's Big Coffee Pot," North Carolina Collection, University of North Carolina at Chapel Hill, July 20, 2009, <http://www.lib.unc.edu/blogs/ncm/index.php/2009/07/page/2/> (accessed March 1, 2011).

The current owner of the *Chest of Drawers* is Pam Stern who purchased the property in 2006.¹⁴¹ Ed Price and Associates currently lists the property for sale for \$450,000. According to the listing, the property has 0.16 acres with 2,245 square feet of office space.¹⁴² Upon a tour of the building, it is clear the original *Chest of Drawers* is located inside the current location. It is sealed and the front was added using EIFS, a new version of stucco. That renovation negated any historical value and therefore does not qualify for historic preservation under guidelines outlined by Preservation North Carolina.¹⁴³



It is also worth noting there is a second chest of drawers façade at the Furnitureland South building a few miles from the High Point *Chest of Drawers*. (Figure 36) Whereas the High Point *Chest of Drawers* does have a strong connection to the community, the façade at Furnitureland South in Jamestown has merely an advertising presence.¹⁴⁴

Figure 36: Furnitureland

South façade¹⁴⁵

High Point's *Chest of Drawers* is a tribute to the impact of furniture on the city's economy and citizen's livelihood.

As the city hosts furniture and upholstery related events and markets, the *Chest of Drawers* stands as testament to the appreciation of its citizens to this historical building.

¹⁴¹ Vicki Knopfler, "Landmark Building Gets New Owner." *High Point Enterprise (NC)* (September 26, 2006): *Newspaper Source Plus*, EBSCOhost (accessed March 2, 2011).

¹⁴² Ed Price and Associates, "508 North Hamilton Street Property 392", Price Commercial Properties, http://www.pricecompro.com/2020applications/propertylistings.asp?page_size=1¤t_page=54&o=properties.listing_price%20DESC&boolean=OR (accessed March 1, 2011).

¹⁴³ Michael Stout, interview with Wendy Mitchell, April 11, 2011.

¹⁴⁴ Furnitureland South, "Virtual Tour," <http://www.furniturelandsouth.com/visit-us/virtual-tour.aspx> (accessed March 6, 2011).

¹⁴⁵ GeoMonkeys, "Furnitureland South Dresser," Waymarketing.com, Groundspeak, Inc, April 10, 2006, http://www.waymarketing.com/waymarks/WMA7W_Furniture_Land_South_Dresser, (accessed April 10, 2011).

LINVILLE, *Golf Club*



Figure 37: Raymond Lutgert, "Golf Club", brushed stainless steel, Linville Ridge Country Club¹⁴⁶

In the High Country of the North Carolina Mountains stands an outdoor sculpture, which is a tribute a sport that has had a major economic impact to the High Country. Linville Ridge Country Club is approximately 5 miles from the heart of Linville, NC. It is near Grandfather Mountain, Sugar Mountain Ski Resort, other resorts and golf clubs. This is a private club whose primary focus is golfing. The designer of the *Golf Club* sculpture is Raymond Lutgert, a planned community developer and artist. The elegantly streamlined form has an overpowering large head and the slender shaft tapering down to the ground. The *Golf Club*'s head is precariously perched above the viewer, which make the balance of the club seem threatening, as though it will fall over at any moment. A separate sculpture stands in the background of Figure 27. The sculpture's maintenance

¹⁴⁶ Linville Ridge Country Club, "Golf Club," 2011, image e-mailed to author.

is performed by Linville Country Club. It buffs the sculpture every season after washing it with soap and water. The sculpture's surface is brushed stainless steel. It is between 12 and 16 feet tall and sticks out of the ground at a 45 degree angle.¹⁴⁷

Steve Sheets, the Chief Operating Officer of the Linville Ridge Country Club provided an interview with the researcher on March 4, 2011. Sheets reports the *Golf Club* was created by Raymond Lutgert who was a member of and developed the country club. John Safer is a member of the club and reported it to the Save Our Sculpture database¹⁴⁸ where the researcher discovered the sculpture.¹⁴⁹ Raymond Lutgert created the design of the sculpture to be made of stainless steel over a frame between 1984 and 1986. According to Sheets, most golfers used wood at the time so it was innovative for Lutgert to use stainless steel as the medium for his sculpture. The former business, Clemens & Triplet, in Boone, NC was commissioned by Lutgert to create the sculpture. It was installed on the first tee of the Linville Ridge Country Club golf course. The country club is open 6 months out of the year due to harsh winter weather conditions.¹⁵⁰

North Carolina's High Country is respected for their golf courses. The tourist industry has driven the summer home and home market. Since the early 1900's, the High Country has been a vacation destination to tourists around the world. Their presence has provided a need for employment and brought high real estate prices to the area. This sculpture is a tribute to the economic stronghold tourism and specifically golf holds in the area.¹⁵¹ The Avery County government website supports this by indicating on their

¹⁴⁷ Ibid.

¹⁴⁸ Steve Sheets, interview with Wendy Mitchell, March 4, 2011.

¹⁴⁹ Inventories of American Painting and Sculpture, "Golf Club sculpture", Smithsonian American Art Museum, 1994, NC000091.

¹⁵⁰ Sheets, interview with Wendy Mitchell, March 4, 2011.

¹⁵¹ Ibid.

website that tourism to Avery County is their “leading industry, generating \$51 million in sales each year.”¹⁵²

In addition to the economic impact the *Golf Club* represents, its designer had a long and creative history with sculpture roots in North Carolina. Raymond Lutgert was a well known developer in North Carolina and Florida. A Florida Gulf Coast University gave Lutgert an honorary Doctor of Laws for his “for his outstanding contributions to the public good and his support of educational and other philanthropic causes.”¹⁵³ He was remembered in the Naples News as a “family man, successful businessman, a man who gave endlessly to the community, a man who became an award winning sculptor later in life.”¹⁵⁴ At the age of 63, Lutgert had already spent almost 40 years in real estate. He took a sculpture class at Appalachian State University, a public institution of higher education in North Carolina. He took classes with Sherry Edwards and Wayne Trapp. After those classes, he created numerous sculptures, mainly in stone, but also designed large metal sculptures. Other sculptures designed by Lutgert include a large, realistic lyre on the campus of Edison State College Collier in Florida, a marble statuette of a water nymph in Naples, Florida’s The Village on Venetian Bay, and a statue called *The Human Race*, an abstract figure reminiscent of a human.¹⁵⁵ Lutgert remarked in an interview documented on YouTube that he feels construction and development earlier in his life

¹⁵² Avery County, “Avery County, North Carolina: Official Government Website,” <http://www.averycountync.gov/ourCounty.htm> (accessed March 6, 2011).

¹⁵³ Naplesnews.com, “Raymond Lutgert Leaves a Legacy in Naples, Fl.” Photo Galleries, Photo 1, Scripps Interactive Newspapers Group, http://www.naplesnews.com/photos/galleries/2010/may/28/photo_gallery_1275056573823/115935/#section_header (accessed March 6, 2011).

¹⁵⁴ Naplesnews.com, “Business Leader, Philanthropist Raymond Lutgert Dies at 90,” May 28, 2010, Scripps Interactive Newspapers Group, <http://www.naplesnews.com/news/2010/may/28/business-leader-philanthropist-raymond-lutgert-die/> (accessed March 6, 2011).

¹⁵⁵ The VonLiebig Art Center, “Mastery of Stone: A Raymond L. Lutgert Sculpture Retrospective,” Naples Art Association, 1994, <http://www.naplesart.org/content/past-exhibitions?q=content/mastery-stone-raymond-l-lutgert-sculpture-retrospective> (accessed March 6, 2011).

helped him in art because he had to envision the buildings and spaces in his mind's eye, which is similar to the way he worked in stone.¹⁵⁶

The *Golf Club* sculpture symbolizes the number one industry in Avery County. It stands as a testament to a developer and businessman that had a respected eye for sculpture and whose skill was learned in the Appalachian Mountains.

¹⁵⁶ Premier Sotheby's International Realty, "Life in Stone: Portrait of Raymond Lutgert (Part 3)," http://www.youtube.com/watch?v=E_WlzGe9zRQ (accessed March 6, 2011).

OLD FORT, *Arrowhead Monument*



Figure 38-42: *Arrowhead Monument, Old Fort, NC, 1930. Photographs by Wendy Mitchell.*¹⁵⁷

¹⁵⁷ "Old Fort's Arrowhead Monument," Photographs by author. March 13, 2011.

On Interstate 40, at the foot of Black Mountain lies Old Fort, North Carolina. This is a two stoplight town with a large *Arrowhead Monument* on the main street corner in town. The Old Fort *Arrowhead Monument* is chiseled piece of pink granite from Salisbury, NC which is 14 feet tall. The granite arrowhead sits atop a 15 foot base.¹⁵⁸ The base is a pillar of rock and concrete situated inside a fountain with native landscaping. It is well-maintained. A plaque is situated on the arrowhead with the face of a Native American in feathered headdress. The monument is located beside the depot which currently houses the McDowell County Tourism Information Center as well as a historic museum and caboose. It is located in the center of town. The plate in front of the arrowhead reads: "This marks the site of the Old Indian Fort built A. D. 1756, the western outpost of the United States and North Carolina until 1776 from which this town was named."¹⁵⁹ The arrowhead is maintained by the town of Old Fort. On a postcard that

commemorates the *Arrowhead*

Monument, (Figure 43) "This arrowhead marks the site of the Old Fort from which the town of Old Fort, North Carolina takes its name and commemorates the most Western outpost of the American Colonies until the year 1756."¹⁶⁰



Figure 43: postcard, *Arrowhead Monument to the First,*

*Old Settlers Fort, NC, circa 1930-1945, 89 mm x 140 mm, Paper.*¹⁶¹

¹⁵⁸ Rick Johnson, phone interview with Wendy Mitchell, March 6, 2011.

¹⁵⁹ Town of Old Fort, plaque on *Arrowhead Monument*, 1930.

¹⁶⁰ Asheville Postcard Company, Asheville, NC, "Arrow Head Monument to the First Settlers of Old Fort, N.C." in Durwood Barbour Collection of North Carolina Postcards (P077), North Carolina Collection Photographic Archives, Wilson Library, UNC-Chapel Hill, http://dc.lib.unc.edu/u/?nc_post,989 (accessed March 10, 2011).

Old Fort is named for Davidson Fort. It was built in 1776 by Griffith Rutherford's local patriot militiamen. This fort served as the western outpost during the Revolutionary War. The Cherokee are local Native Americans. They were allied with Loyalists and Tory forces. In August 1776, the fort was used as a starting point for a campaign against the Cherokee. Davidson Fort and the men who served there were instrumental in several confrontations and battles during the Revolutionary War and contributed to its success.¹⁶² A replica fort is currently being constructed in the area. The project is being led by Mark Hall and Gary Jones who have organized a nonprofit to fund the project. There are plans to feature exhibits and reenactments at the site.¹⁶³

The Arrowhead Monument was

"unveiled to a crowd of more than 6,000 people on July 27, 2930 by Marie Nesbitt as a symbol of the peace achieved in an earlier century between pioneers and Native Americans."¹⁶⁴

Marie Nesbitt, the 12 year old girl who unveiled the statue, was chosen because she was a descendant of the first child born in the original fort.¹⁶⁵ *The Arrowhead Monument's* purpose was to commemorate the pioneers of Old Fort and the local Cherokee and Catawba Native American tribes. During the unveiling ceremony the Cherokee and Catawba Native Americans smoked a peace pipe for the first time.¹⁶⁶

Aside from the historical collection, the community connection also lies in the centralized location of the *Arrowhead Monument*. An employee at the Mountain Gateway Museum in Old Fort reports the monument is a popular photo spot for visitors.

¹⁶¹ Ibid.

¹⁶² Joe Sam Queen, "Davidson Fort's Role in History," undated.

¹⁶³ McDowell County Tourism Development Authority, "Davidson's Fort, Old Fort, North Carolina," undated.

¹⁶⁴ Town of Old Fort, "History", <http://oldfort.org/History.htm> (accessed March 14, 2011).

¹⁶⁵ Terry Wilson, "Arrowheads" Quilt Block Honors Old Fort's History," McDowell Quilt Trail, <http://mcdowellquilttrail.org/page/4/> (accessed March 14, 2011).

¹⁶⁶ McDowell County Tourism Development Authority, "A Brief History of Old Fort," undated, 2.

It is at the main intersection of town. All the festivals in town are in this area, so the *Arrowhead Monument* is a central figure in the downtown life.¹⁶⁷ This prominent location allows everyone who lives in and visits the town to view and interact with the Arrowhead. Across the railroad tracks stands the Town Hall. Above the door to the



Town Hall is a quilt block image entitled *Arrowheads* August 6, 2010 by Mike Lucas, Martha McCauley, and Kathy Brendle.¹⁶⁸ This image (Figure 44) is the 48th block of the McDowell County Quilt Trail. The McDowell Arts Council Association, begun in 2009, is sponsors the project to place images of quilt blocks that commemorate McDowell's history in prominent locations in the county. This is part of a larger program that encompasses Western North Carolina.¹⁶⁹

Figure 44: Mike Lucas, Martha McCauley, and Kathy Brendle, "Arrowheads", quilt block image, 2008.

Photographs by Wendy Mitchell¹⁷⁰.

The *Arrowhead Monument* was intended to celebrate the pioneers and Native Americans that settled the area. Today, it is a figure that is synonymous with Old Fort and its history.

¹⁶⁷ Johnson, phone interview with author, March 6, 2011.

¹⁶⁸ Terry Wilson, "Arrowheads" Quilt Block Honors History".

¹⁶⁹ McDowell County Quilt Trail, "About," <http://mcdowellquilttrail.org/about/> (accessed March 14, 2011).

¹⁷⁰ Mike Lucas, Martha McCauley, and Kathy Brendle, "Arrowheads", quilt block image, 2008. Photographs by Wendy Mitchell

RALEIGH, *Big Acorn*

Figure 45-46: David Benson, "Big Acorn", copper over steel frame, 1992. Photographs by Wendy Mitchell.¹⁷¹

In North Carolina's state capital, one outdoor sculpture has a moving tradition. The *Big Acorn* is located in Moore Square at 200 South Blount Street. It is a sculpture of a large copper acorn, which sets on top of a pedestal. Two plaques on the base indicate the title, artist, and community leaders. The other plaque reads: "In memory of JOHN WATKINS creator of the City of Oaks iconic acorn sculpture which has signaled the dawning of each New Year to the Capital City since 1992; Raleigh's Bicentennial."¹⁷²

This area of town is a revitalized section that is strongly arts related. Moore Square is one of two parks from Raleigh's four original four acre parks designated in 1752.¹⁷³ The *Big Acorn's* artist is David Benson, a Raleigh businessman, sculptor, and jewelry designer. Benson created the sculpture to celebrate Raleigh's bicentennial in

¹⁷¹ David Benson, "Big Acorn," Photographs by Wendy Mitchell, March 13, 2011.

¹⁷² Ibid.

¹⁷³ Mooresquare.org, "Moore Square Art District," February 27, 2010, <http://www.mooresquare.org/moore-square-art-district> (accessed March 10, 2011).

2002 as the City of Oaks. In a nonprofit independent news source, Benson shared the idea for the acorn came from John Watkins, a local businessman who had commissioned Benson for an earlier art project. After the commission was attained for the Bicentennial Committee of Raleigh, Benson began work on the *Big Acorn*. "Nutzilla" (term attributed to Raleigh columnist Dennis Rodgers) was sketched and a prototype was created that was the size of a baseball. This was done to determine proportions and internal structure.¹⁷⁴ The *Big Acorn* utilizes a steel skeleton with a copper exterior.¹⁷⁵ When describing the creation of the sculpture, Benson reports many injuries he acquired:

I got these two big rolls of copper, that weighed 300 or 400 pounds apiece, and so when the truck got to Artspace I had to help unload it. And I didn't have any gloves, so I cut my hand really bad, and so, I said "Oh well, you just keep going, right?" And then, I cut all that out, and then I cut my finger again with a saw, and cut the end of it off, but I masking taped it back together and kept on working. And then, I was standing inside the acorn, because had it on its side and was spinning it, because it was easier to do, and I stood on the edge of it and it spun and then I cut my shoulder really bad. I kept getting hurt on that job, but you know, we got it done. And then the top part of the copper came from just roofing sheets. We didn't know what to call those, so we called them acornites, we made up a word.¹⁷⁶

Benson estimates the sculpture weighs 1,250 lbs. The sculpture belongs to the city of Raleigh, donated by the Raleigh Bicentennial Committee. The city attains sponsors to pay Benson to polish the sculpture. He uses phosphoric acid to scrub the sculpture.¹⁷⁷

¹⁷⁴ The Herald Sun, "Those Nutty Challenge Readers," *Heraldsun.com*, April 10, 2010, http://www.heraldsun.com/view/full_story/7033398/article-Those-nutty-Challenge-readers- (accessed March 10, 2011).

¹⁷⁵ Chrystal Bartlett, "An Interview with David Benson," *Raleigh Public Record*, December 31, 2009, <http://www.raleighpublicrecord.org/news/2009/12/31/an-interview-with-david-benson/> (accessed March 10, 2011).

¹⁷⁶ Ibid.

¹⁷⁷ Ibid.

Not only does the sculpture commemorate Raleigh's Bicentennial, it is an integral



part of Raleigh's New Year's Celebration.

Since 1992, the 10 foot sculpture is transported from its home in Moore Park to City Hall Plaza (Figure 47) where it is "dropped" at 7 p.m. and again at midnight to celebrate New Year's Eve.¹⁷⁸

Figure 47: C. Duncan Pardo, "City Moves Acorn to First Night Celebration," photograph, 2008.¹⁷⁹

When it arrives at City Hall Plaza on December 31, the *Big Acorn* is suspended in the air with a crane. The *Big Acorn* is slowly lowered while First Night participants count down from 10 to 1. The crane is owned by Earl Johnson III who donates the crane's time for the yearly event. Johnson owns Southern Crane and reported in a 2010 article he was skeptical about the idea of "dropping" the acorn, but the crowd thoroughly enjoyed the experience.¹⁸⁰ Artist David Benson is involved in the move from Moore Park to the First Night location by chaining up the sculpture, then supervising the change in location and return of the sculpture.¹⁸¹ A News 14 Carolina video from 2010 shows the acorn dropping in the style of the ball in Times Square in New York City. The video shows the *Big Acorn* is lowered while a countdown occurs, coming from a stage with loudspeakers.

¹⁷⁸ TripAdvisor, LLC, "TripAdvisor Rings in 2011 with America's Top 10 Quirkiest New Year's Eve Events," http://www.tripadvisor.com/PressCenter-i4455-c1-Press_Releases.html (accessed March 10, 2011).

¹⁷⁹ C. Duncan Pardo, "City Moves the Acorn," *Raleigh Public Record*, December 31, 2009, <http://www.raleighpublicrecord.org/news/2009/12/31/an-interview-with-david-benson/> (accessed March 10, 2011).

¹⁸⁰ American City Business Journals, Inc., "For Two Decades, This Nut's a City's Way of Partying," *Triad Business Journal*, December 31, 2010, <http://www.bizjournals.com/triangle/print-edition/2010/12/31/for-two-decades-this-nuts-a-citys.html> (accessed March 10, 2011).

¹⁸¹ Bartlett, "Interview with David Benson".

“Auld Lang Syne” plays and a fireworks display commences. The audience is large and celebrates by singing, cheering, and clapping.¹⁸²

First Night Raleigh is an alcohol-free event sponsored by Raleigh Arts Council through Artspllosure in downtown Raleigh on December 31. Annual numbers over the last several years indicate approximately 40,000 participants have enjoyed the celebration with a record breaking 75,000 participants in 2000.¹⁸³ First Night Raleigh features many events for children and adults around downtown, including arts and crafts, music, dancers, and a parade.¹⁸⁴ Adult events include music, interactive activities, dancing, and performers.¹⁸⁵ This event is an integral part of Raleigh’s culture over the 20 years since its inception with the *Big Acorn* as the culminating symbol of Raleigh’s New Year.

In addition to the Acorn Drop, the city residents embrace the *Big Acorn* throughout the year. Benson remarks

It’s the people’s sculpture, you know. It doesn’t belong to the city. Everybody thinks the city owns it, but it’s the people’s sculpture, they own it. So it’s a symbol for – what does it mean – other than it’s a symbol for the city of Raleigh and it’s an icon, but it means for people to get together. It’s a means for people to get together; it’s always brought out to bring people together, so it’s a focal point of socializing with people. And on a real scale, too. It’s not like Facebook where, you know, you chat with people and you Twitter or whatever. You are physically there with other people and you are hanging out at the acorn. And it’s in a park (Moore Square) with a lot of bums

¹⁸² News 14 Carolina, “New Year’s Acorn Drop,” *CNN.com*, January 1, 2010, <http://www.cnn.com/video/data/2.0/video/bestoftv/2010/01/01/nc.acorn.drop.news14carolina.html> (accessed March 10, 2011).

¹⁸³ Loupe Garou, “First Night Raleigh: History,” Artspllosure, 2010, <http://www.firstnightraleigh.com/history.html> (accessed March 10, 2011).

¹⁸⁴ Loupe Garou, “First Night Raleigh 2011: Children’s Celebration,” Artspllosure, <http://www.firstnightraleigh.com/childrenscelebration.html> (accessed March 10, 2011).

¹⁸⁵ Loupe Garou, “First Night Raleigh 2011: Performers and Activities,” Artspllosure, <http://www.firstnightraleigh.com/performersandactivities.html> (accessed March 10, 2011).

and it's done pretty well out there and, I mean no one has really vandalized it, so, yeah, I guess that's really the question is, "Is that what Raleigh is about?" and I guess yeah, I guess it is.¹⁸⁶

The researcher visited the *Big Acorn* at its home in Moore Square. Moore Square encompasses a square city block with large trees, benches, and the *Big Acorn* as the only sculpture. On the day of the visit, a local church set up a stand to play Gospel and praise music. Citizens walked around the park giving bagged food and water to the abundant homeless people that congregated at the park. Several families played with balls and toys while tourists took photos in front of the *Big Acorn*. Moore Square is surrounded by Marble Kid's Museum, an IMAX theater, Artspace (a visual arts center), Visual Art Exchange, Artsplasure, a middle school, churches, a Rescue Mission, and markets.

The *Big Acorn* continues to be a symbol of Raleigh. For a Raleigh dentistry conference, it is pictured on the front of the registration brochure.¹⁸⁷ It's featured prominently in a game called "Raleighopoly", a Monopoly game based on city personalities.¹⁸⁸ The use of the acorn in these products reflects the positive outlook on the sculpture. Initially, the *Big Acorn* was a commemorative piece, but is now a monumental sculpture that interacts with the community through celebration and symbolism.

¹⁸⁶ Bartlett, "Interview with David Benson".

¹⁸⁷ North Carolina Academy of General Dentistry, "2011 35th Annual Meeting NCAGD Brochure," <http://www.agd.org/pdf/constituents/Region19/2011%20ncagd%20brochurev5%20proof%284%29.pdf> (accessed March 10, 2011).

¹⁸⁸ Games Unlimited, "U.S. City Games," <http://www.bgamers.com/City-opoly%20Games.htm> (accessed March 10, 2011).

ROCKINGHAM: The Berry Patch



Figure 48-49: Lee and Amy Berry, "The Berry Patch", 2003.

Photographs by Wendy Mitchell¹⁸⁹

Driving along Highway 220 north of Rockingham are several produce stands. One of these is more unusual than the rest. The "World's Largest Strawberry" is located at 1246 N US Hwy. 220 in Rockingham, NC. There is no proof to the claim, although this does seem to be North Carolina's largest strawberry. The official name of the business is *The Berry Patch*. It was built in 2003. *The Berry Patch* is located on a highly traveled highway with multiple produce stands. The ice cream shop is located in the building that is mimetic architecture of a strawberry. They serve homemade ice cream in Amish wooden double churns¹⁹⁰. An employee in the strawberry building serves customers through a sliding window. *The Berry Patch* is owned and operated by Lee and Amy Berry. According to their website, the business began as a small strawberry farm run by Lee Berry. When Lee and Amy married and had children, their

¹⁸⁹ Lee and Amy Berry, "The Berry Patch," Photographs by author. March 13, 2011.

¹⁹⁰ Ibid.

business expanded as well¹⁹¹. The idea for the unusual produce stand was Amy's brainchild. In an e-mail to the researcher, Lee Berry stated, "She knew it had to be an eye-catcher in order to thrive due to so many produce/ice cream stands at the time of construction."¹⁹² The concept of the larger than life strawberry was obvious. "Our last name is Berry and we raise strawberries, so it made sense to her to have a strawberry shaped building to sell our products out of."¹⁹³ Lee and Amy constructed the building themselves and perform all maintenance. The building has been painted once since its construction. *The Berry Patch* is open from April 1 – mid-November.¹⁹⁴ The researcher has visited this site several times. Other produce, local folk art, and locally made goods are sold in an adjacent structure that is essentially an open ended shed. At various visits, the researcher witnessed several out of town and out of state visitors discussing the building and business with the staff with natural curiosity and a pleasure in shopping at the unique building.

At first, one may assume this structure is merely clever advertising. However, *The Berry Patch* features a community connection. Lee Berry states, "We have fall activities for local schools to come out and get a pumpkin, ice cream, do a hay jump and potato sling."¹⁹⁵ The "World's Largest Strawberry" has become a community icon and is often mentioned as a point of interest or to mark a location for visual mapping. Today, North Carolina's economy is strongly tied to the agricultural trade. The state continues to

¹⁹¹ Lee Berry and Amy Berry, "The Berry Patch", <http://worldslargeststrawberry.com> (accessed March 2, 2011).

¹⁹² Lee Berry, e-mail message to Wendy Mitchell, February 9, 2011.

¹⁹³ Ibid.

¹⁹⁴ Berry and Berry, "The Berry Patch".

¹⁹⁵ Lee Berry, e-mail message to Wendy Mitchell, February 9, 2011.

employ 20% of the population through agriculture¹⁹⁶. Lee Berry further discussed the connection between farming and the community. His business fills a gap that no other farms provide in the area by allowing citizens to see a working farm firsthand. Children and adults can learn about the agriculture process, concerns, and economy that impact this farm. Local students from public and private schools as well as home schooled students participate in *The Berry Patch's* tours. They connect agriculture with real life experiences. This hands-on learning no doubt leaves a memorable impression on those that participate. Additionally, the importance of buying local produce is stressed by the tours¹⁹⁷.

This building is an example of creative business owners whose impact is twofold. First, they fill a need in the economy by creating an intriguing, eye-catching building to draw business. Additionally, the business supports local farmers and folk artists in selling their goods in *The Berry Patch*. North Carolina has a 10% campaign at the time of the research where residents are asked to purchase 10% of their food dollars locally by growing or buying local foods.¹⁹⁸ *The Berry Patch* supports this campaign by providing a place to buy local and North Carolina goods. The business also educates the community on farming and farm life as well as encouraging residents to support the local economy.

¹⁹⁶ Eric Badertscher, "North Carolina's Economy," *Let's Take a Look at North Carolina 5. MasterFILE Premier*, 2010, EBSCOhost (accessed March 2, 2011).

¹⁹⁷ Lee Berry, e-mail message to Wendy Mitchell, February 9, 2011.

¹⁹⁸ Center for Environmental Farming Systems, "The 10% Campaign," North Carolina State University, <http://www.ncsu.edu/project/nc10percent/index.php> (accessed March 6, 2011).

ROSE HILL, *World's Largest Frying Pan*



Figure 50-53: Dennis Ramsey and Clarence Brown, "World's Largest Frying Pan", Rose Hill, NC, steel, October 16, 1963. Views of the pan in the gazebo, DOT road sign, detached handle, frying pan under its protective cover. Photographs by Wendy Mitchell¹⁹⁹

Rose Hill means business when it comes to chicken. This town lies 1 mile off Interstate 40 in eastern North Carolina. The primary businesses in the area are poultry and hog farming. Duplin Wines is another major business in the area, with muscadine wines created from native grapes. On the corner of S. Sycamore and E. Main Street is a

¹⁹⁹ Dennis Ramsey and Clarence Brown, "World's Largest Frying Pan," Rose Hill, NC. Photographs by author, March 13, 2011.

town square. Within that square lie a small gazebo, town hall, dilapidated tennis courts, and a large white gazebo with a red roof complete with chicken weathervane. Inside the large gazebo lies the *World's Largest Frying Pan*. There is no actual documentation that supports the claim, although no other frying pan is bigger to challenge the claim.

According to the signage outside the frying pan, it weighs 2 tons, is 15 feet in diameter, 45 feet in circumference, has a 6 foot detachable handle and is in 8 sections of ¼ inch steel. It is a functioning frying pan. The pan uses 200 lbs of cooking oil, is 176 square feet, has 40 gas burners and will cook up to 365 chickens at once. The sign attached to the gazebo reports that the *World's Largest Frying Pan* has cooked over 3,000 dinners at once. Cooks use pitchforks to turn the chickens.²⁰⁰ It is mainly used for frying chicken, although one source reports it has been used for other food, including blueberry dumplings.²⁰¹

The *World's Largest Frying Pan* was envisioned by Dennis Ramsey, the owner of the former Ramsey Feed Company and poultry businessman. He was impressed by a similar pan in Maryland and knew he could make a bigger one. Along with former employee and Mayor Clarence Brown, they created plans and had Queensboro Steel Corporation of Wilmington, NC manufacture the pan.²⁰² According to the signage accompanying the gazebo that houses the sculpture, it was built by Walt Giddins, Pete Dixon, Johnny Johnson, James Trott and Dennis Brown in Ramsey Feed Company. It was finished three days before its first use on October 19, 1963. The North Carolina

²⁰⁰ Jimmy Tomlin, "Out of the Frying Pan," *Our State*, March 2002, 85.

²⁰¹ *Ibid.*, 86.

²⁰² *Ibid.*

Poultry Jamboree was a popular event in the 1963-1970's and was held by the Jaycees as a fundraiser. The Jamboree is no longer in existence.²⁰³

Times have changed Rose Hill. The House of Raeford is the major poultry business in the area and chicken processing is still big business. Murphy is the major pork processing plant in the area. The Jaycees no longer exist in Rose Hill. They gave the *World's Largest Frying Pan* to the town of Rose Hill who built the structure and maintains the frying pan. Currently, any city group may use the Frying Pan for a celebration or fundraiser. The fire department, Lions Club and other organizations can use the *World's Largest Frying Pan* to fry food for fundraisers. An annual Christmas celebration uses the *World's Largest Frying Pan*. Although it is not used as often as it was in the first years, the *World's Largest Frying Pan* is an integral part of the community of Rose Hill.²⁰⁴

²⁰³ Ibid.

²⁰⁴ Vickie Dixon, interview with Wendy Mitchell, March 7, 2011.

THOMASVILLE: The *Big Chair*



Figure 54-55: Thomas W. Johnson, "Big Chair", Thomasville, NC, 1948. Photographs by Wendy Mitchell.²⁰⁵

Thomasville's Tourism commission website totes the tagline "From where we sit... You can see it all."²⁰⁶ The statement refers to the *Big Chair* located on Highway 109 and Main Street in downtown Thomasville beside the railroad tracks that run through the center of downtown. The chair is 18 feet high and sits on a 12 foot base. The seat is 10.5 feet wide. The plate on the front of the *Big Chair*'s concrete base reads:

"The Chair" of Thomasville, The chair is an exemplar and inspiration for future generations to emulate and perpetuate the achievements of our time-honored furniture designers and craftsmen. . The original chair was the creation of the famous American designer Duncan Phyfe, Erected 1950, Thomas Johnson -Del. James Harvey - Sculp. ²⁰⁷

Another plaque reads: "Local Historic Landmark Designated by City Council, September 2000 Thomasville Historic Preservation Commission." Thomasville's chair is

²⁰⁵ Thomas W. Johnson, "Big Chair," Thomasville, NC. Photographs by Wendy Mitchell, March 7, 2011.

²⁰⁶ Thomasville Tourism Commission, "The Big Chair,"

<http://www.thomasvilletourism.com/Historic%20Sites/BigChair.html> (accessed March 2, 2011).

²⁰⁷ City of Thomasville, "The Big Chair Plaque," 2001.

a replica of a Duncan Phyfe chair.²⁰⁸ (Figure 56) Duncan Phyfe was a cabinetmaker who is known as a leader and innovator in American Furniture in the early 19th century. His



high quality furniture influenced many in the furniture industry and influential and wealthy New York City residents and visitors.²⁰⁹ Another innovation of Phyfe's is that he was able to utilize factory methods to make furniture.²¹⁰ This has a direct effect on the residents of Thomasville, the Chair City, whose manufacturing through most of the 20th century relied on factory measures.

Figure 56: Attributed to Duncan Phyfe, Side Chair, 1850-1820, Mahogany, Tulip Poplar.²¹¹

Thomas W. Johnson designed the chair that exists in Thomasville today. The current chair is the second chair Thomasville residents built to honor the economic impact of the furniture industry on the town. The original chair was built in 1922 and stood on the same location in the hub of town as the current chair stands today. It was built by 3 men who worked 10 hours a day for a week. It was 13 feet, 6 inches tall. The seat was made from "the hide of a Swiss steer".²¹² Due to exposure to the elements, the chair was destroyed in 1936 and although there was interest in renewing the sculpture, no sculpture stood in its place.²¹³

²⁰⁸ Ibid.

²⁰⁹ The Metropolitan Museum of Art, "Duncan Phyfe (1768-1854) and Charles-Honoré Lannuier (1779-1819)", In *Heilbrunn Timeline of Art History*, http://www.metmuseum.org/toah/hd/phla/hd_phla.htm (accessed March 2, 2011).

²¹⁰ Answers.com. "Duncan Phyfe." *Britannica Concise Encyclopedia*, Encyclopedia Britannica, Inc., 1994-2010. <http://www.answers.com/topic/duncan-phyfe>, (accessed March 03, 2011).

²¹¹ The Metropolitan Museum of Art "Attributed to Duncan Phyfe: Side chair (65.188.2)". In *Heilbrunn Timeline of Art History*. New York, October 2006, <http://www.metmuseum.org/toah/works-of-art/65.188.2> (accessed March 2, 2011).

²¹² Thomasville Visitor's Center, "The Big Chair," <http://www.thomasvilletourism.com/HistoricSites/BigChair.html> (accessed March 3, 2011).

²¹³ Ibid.

In 1948, the Chamber of Commerce in Thomasville was formed. Plans for a new city sculpture were initiated and the artist James Buford Harvey was asked to create the sculpture out of concrete. Thomas W. Johnson worked for Thomasville Chair Company (now Thomasville Furniture Industries) as their dean of designers. Johnson used the Duncan Phyfe chair as a model. Actual production of the chair began in the following years in several stages. Salem Steel Company of Winston-Salem, NC created the steel skeleton. James Buford Harvey worked in the Thomasville factory and created a wire armature that fit over the steel skeleton²¹⁴. "Harvey labored for over six months coating the mesh-a spoonful at a time-with a mixture of cement and granite dust to a thickness of about a half-inch."²¹⁵ Finally, the chair was painted with a wood-grain texture and the seat was painted to emulate striped fabric. Residents laid a cornerstone on January 9, 1951. "A time box embedded in the cornerstone included among other things, a Bible, photos, a safety razor, a prospectus for eliminating railroad grade crossings, a city directory, brochures, civic records, and a letter from Mayor Harry B. Finch."²¹⁶ When the researcher visited the Thomasville Visitor's Center, the attendant shared a scale model replica sculpture of the *Big Chair*, created by local home schooled students. (Figure 57). From the photo, one can see the *Big Chair* actually stands atop concrete blocks inside the decorative structure. The attendant also mentioned the City of Thomasville is responsible for maintenance which includes minor concrete repair and painting on an as needed basis.²¹⁷

²¹⁴ Ibid.

²¹⁵ Ibid.

²¹⁶ Ibid.

²¹⁷ Jewel Dorsett, interview with Wendy Mitchell, March 7, 2011.



Figure 57: Danielle Cloor, Andrew Cloor, Katie Summers, Sean Jones, Daniel Jones, Preston Everhart, Steven Limbers, Mark Limbers, Corinne Kennedy, Stephanie Lankin, Cody Lankin, Michael Luck, "The Big Chair of Thomasville", undated, Student replica of Thomasville's Big Chair, located at Thomasville Visitor's Center. Photograph by Wendy Mitchell²¹⁸ The chair stands in the base as this view show.

Thomasville is named for N.C. Senator John W. Thomas who recognized that Thomasville's position in the geographical center of North Carolina would be a perfect place to start a town.²¹⁹ Thomasville's main industry has been furniture making through most of its existence. Thomasville Chair Company began in the city in 1904 and specialized in chairs. Thomasville Chair Company began to make other items and changed its name to Thomasville Furniture Industries (TFI).²²⁰ TFI was the major employer in the town. Since then, TFI manufacturing plants closed in Thomasville, NC and only the offices and distribution center remained for a time.²²¹ However, signs show that the furniture industry that has been leaving the US for years to utilize cheaper labor overseas is returning. According to a Thomasville Visitor's Center associate, Thomasville has had one furniture plant return due to manufacturing difficulties and expenses with overseas operations.²²² A 2010 article in *Furniture Today* stated that Thomasville Furniture is utilizing 20% more labor in the US than it did two

²¹⁸ Danielle Cloor, et al., "The Big Chair of Thomasville", Thomasville Visitor's Center. Photograph by Wendy Mitchell, March 7, 2011.

²¹⁹ Erin Wiltgen, "The Big Chair," *Thomasville Times*, http://www.tvilletimes.com/view/full_story/7458830/article-The-Big-Chair (accessed March 6, 2011).

²²⁰ Thomasville Furniture, "Our History at a Glance," <http://www.thomasville.com/About-Thomasville/History.aspx> (accessed March 3, 2011).

²²¹ Travis Talent, "TFI Operations Quietly Close Doors," *High Point Enterprise (NC)*, August 20, 2007., *Newspaper Source Plus*, EBSCOhost (accessed March 3, 2011).

²²² Dorsett, interview with author, March 7, 2011.

years prior to the article.²²³ The *Big Chair* remains a symbol to the community of the history and influence of furniture in their economy and everyday life.

Thomasville hosts several community celebrations that occur in the middle of



downtown where the *Big Chair* is located. Everybody's Day is an annual event in Thomasville with a festival flair. This and other celebrations occur right in downtown surrounding the chair include the Chainsaw Sculpting Festival, Memorial Day Parade and Celebration, The Lion's Club Car Show, Christmas Parade.²²⁴

Figure 58: Flag hanging outside Thomasville's Visitor Center, 2011. Photograph by Wendy Mitchell²²⁵

The *Big Chair* is located on the same side of the railroad tracks as the Thomasville Visitor's Center, a caboose, a bronze statue of the town's founder, John W. Thomas, and a bandstand. These are all located along three walking routes which are outlined in the Walking Guide brochure found at the visitor's center and online.²²⁶ According to the Walking Guide, Thomasville honored a Brad Hoover, a local athlete. Brad Hoover played for the Carolina Panthers as a starting running back. In celebration of his participation in Super Bowl XXXVIII, a resident made a 20 foot mock jersey and draped it over the back of the *Big Chair*.²²⁷ Another interesting historical fact relates to a former president. When Vice Presidential candidate Lyndon B. Johnson was campaigning, he

²²³ Thomas Russell. "More Companies Bring Production Back to U.S." *Furniture/Today* 34, no.33 (May 3, 2010): 14. *Business Source Complete*, EBSCOhost (accessed March 3, 2011).

²²⁴ Thomasville Tourism Commission, "Thomasville, North Carolina," <http://www.thomasvilletourism.com/Downloadable%20Docs/Tourismbrochure.pdf> (accessed March 6, 2011).

²²⁵ Flag outside Thomasville Visitor's Center. Photograph by Wendy Mitchell, March 7, 2011.

²²⁶ Thomasville Tourism Commission Brochure, "Walking Guide: Thomasville, NC Sites, Attractions & Historic Places," 2, <http://www.thomasvilletourism.com/Downloadable%20Docs/WalkingGuide.pdf>, (accessed March 10, 2011).

²²⁷ *Ibid.*, 13.

made a stop along the way at Thomasville's *Big Chair*. In Figure 47, Lyndon B. Johnson as a candidate is pictured atop the *Big Chair* with other community members. This photograph is displayed in Thomasville's Visitor's center. During the 1960 stop, Lady



Bird Johnson was presented with a replica of the *Big Chair* which Thomasville shipped to their home.²²⁸

The *Big Chair* continues to be a symbol of how the past can find a place in the present. Though the overwhelming presence of furniture industries is diminishing and the generations of furniture workers are aging, the Chair City is still remembered across the state and even the country

for the monument that marks its history.

Candidate Lyndon B. Johnson

Atop the Big Chair, October 10,

*1960, photograph.*²²⁹

²²⁸ Erin Wiltgen, "Thomasville Honors 50th Anniversary of Pres. Johnson's Speech," *Thomasville Times*, http://www.tvilletimes.com/view/full_story/9847329/article-Thomasville-honors-50th-anniversary-of-Pres-Johnson-s-speech (accessed March 6, 2011).

²²⁹ Thomasville Tourism, "The Big Chair."

WILMINGTON, 1898 Memorial



Figure 60: Ayokunle Odeleye, "1898 Memorial," night, 2008. Photograph by Wendy Mitchell.²³⁰



Figure 61: Ayokunle Odeleye, "1898 Memorial", 2008²³¹

On the corner of Davis and North 3rd Street, stands a monument comprising six African oars called the *1898 Memorial*. Six 15 foot tall bronze oars standing on the tip of the paddle and two curved stone high tables. This monument was installed in 2008. The *1898 Memorial* site is 30 feet wide. It is comprised of six African oars (Figure 60-61), Hope Circle (a seating area), a parking lot, and well-maintained landscaping. The City of Wilmington is responsible for the upkeep of the *1898 Memorial*. The North Carolina Department of Transportation also participated in the plan.

What happened in 1898 that deserved such an impressive memorial? One culminating event defines a dark time in the city's history. The late 1890's reflected years of post-Civil War political corruption on all sides of the political arena. On November 10, 1898 approximately 1,000 men burned the African American newspaper

²³⁰ Ayokunle Odeleye, "1898 Memorial," Wilmington, NC. Photograph by Wendy Mitchell, March 12, 2011.

²³¹ Ayokunle Odeleye, "1898 Memorial," 2008, <http://www.odeleyesculpturestudios.com/1898memorial.html> (accessed March 15, 2011).

office, and then went to other parts of town to destroy African American business and terrify citizens.²³²

In November, 1898, the white supremacist movement in Wilmington, North Carolina, initiated a race riot and coup during which African American citizens were killed and the elected municipal government was overthrown. Armed whites used the threat of paramilitary forces to remove from office Wilmington's duly elected, bi-racial city government, in what has been called the only successful coup d'état in the United States.²³³

The above is a quote that defines the events in 1898 in Wilmington, North Carolina in the town that thrives along the Cape Fear. At least 10 and possibly more than 61 African American citizens died in the riots, with 2100 residents leaving town permanently. The federal response was nonexistent.²³⁴

The dismay of minimal notice of these events and the people who were lost were important enough to some Wilmington residents for the 1898 Foundation to be formed in 1996. On its archived website, it is stated "the organization would be led by elected co-chairs – one black and one white – and all committees would be chaired in the same manner."²³⁵ This indicated a deliberate goal to go forward with a spirit of compromise and cooperation that was destroyed by the 1898 riot. The 1898 Foundation formed as a non-profit group which received donations and grants. One of their endeavors was the *1898 Memorial*. The archived website provides a wealth of information that one may click through to discover the events related to this foundation. Other outcomes included

²³² 1898 Memorial Foundation, "Background of the Foundation," William R. Randall Library, University of North Carolina at Wilmington, 2009, <http://library.uncw.edu/web/collections/1898Foundation/1898-thefoundation.html> (accessed March 14, 2011).

²³³ Ibid.

²³⁴ Sam Scott, "1898 Memorial Finally Takes Shape," *StarNews Online*, July 11, 2008, <http://www.starnewsonline.com/article/20080711/ARTICLE/807110329> (accessed March 15, 2011).

²³⁵ 1898 Memorial Foundation, "Foundation Mission," William R. Randall Library, University of North Carolina at Wilmington, 2009, <http://library.uncw.edu/web/collections/1898Foundation/1898-thefoundation.html> (accessed March 14, 2011).

educational videos, community education, brochures, lectures, ceremonies, interracial focus groups, roundtables, picnics, parade participation, a community event with a multitude of performances and exhibitions, a garden, and economic conferences.²³⁶

According to a current 8th grade social studies teacher, the new North Carolina Standard Course of Study in 8th grade Social Studies specifically dictates the inclusion of the 1898 riots in the new revision of the curriculum.²³⁷ In 2009, the non-profit disbanded, giving any remaining monies to a local group to further racial justice in the Cape Fear area and archiving the website at the University of North Carolina at Wilmington.²³⁸

The *1898 Memorial* was designed and created by Odeleye Group of Atlanta. The Odeleye Group was comprised of Ayokunle Odeleye, the sculptor and lead artist, Marianne Weinberg Benson, ceramics artist, and Jon Benson, landscape architect. The design was voted on by a panel and general public opinion via ballots at the displays in the local library. Overwhelmingly, it was determined the best design of three designs.²³⁹ Ayokunle Odeleye is a professional sculptor in both wood and metal and an art professor in Georgia, currently at Kennesaw State University. At the *1898 Memorial* website, archived by the University of North Carolina at Wilmington, there are photos of the

²³⁶ 1898 Memorial Foundation, "Foundation Events," William R. Randall Library, University of North Carolina at Wilmington, 2009, <http://library.uncw.edu/web/collections/1898Foundation/1898-foundationevents.html> (accessed March 14, 2011).

²³⁷ Mike Henderson, interview with the researcher, March 15, 2011.

²³⁸ 1898 Memorial Foundation, "Wrap Up," William R. Randall Library, University of North Carolina at Wilmington, 2009, <http://library.uncw.edu/web/collections/1898Foundation/1898-thefoundation.html> (accessed March 14, 2011).

²³⁹ 1898 Memorial Foundation, "Selecting and Creating the Monument," William R. Randall Library, University of North Carolina at Wilmington, 2009, <http://library.uncw.edu/web/collections/1898Foundation/1898-thememorial.html> (accessed March 14, 2011).

process of building the sculpture, including sketches and the African oars' fabrication.²⁴⁰

In addition to the impressive memorial, a plaque reads:

These six bronze paddles stand as a memorial to those who suffered as a result of the violence of November, 1898. The paddles refer symbolically to water, an important element in the spiritual belief system of people from the African continent. They believed water to be the medium for moving from this life to the next. Water is also incorporated into a diversity of beliefs throughout the world to symbolize purification, renewal, rebirth, forgiveness, cleansing and wholeness. For this city that grew up beside the waters of the Cape Fear, these paddles symbolize a type of passage as well. The memorial stands here on the banks of this river as a testimonial to a community that, one hundred years later, strove to acknowledge injustices of the past and worked to move forward together towards a society of greater justice and inclusiveness for all its citizens. "We believe these slender yet strong paddles, though rooted in this soil of past memories, rise skyward to the future in a spirit of reconciliation and hope." Members of the 1898 Foundation
November 8, 2008²⁴¹

Not only is this a monument to those that lost their lives, their homes, their dignity and their way of life in 1898, but it is a monument to heal the community. Its presence forces the viewers and passerby to scrutinize these events. The 1898 Foundation website states the:

1898 Memorial Park is intended to "tell the story" of 1898 and its legacy, "honor the memory" of those who suffered and those who have worked for racial progress since those times, strive to help "heal the wounds" through creating a space of beauty and a site for reconciliation, and "foster the hope" by envisioning an inclusive society. It will form the new gateway to the city, and be a symbol of social progress and harmony.²⁴²

²⁴⁰ Ibid.

²⁴¹ Bertha B. Todd, Rev. Hannah Vaughn and Becky Long, "Plaque at the 1898 Memorial", 1898 Foundation, November 8, 2008.

²⁴² 1898 Memorial Foundation, "the Memorial," William R. Randall Library, University of North Carolina at Wilmington, 2009, <http://library.uncw.edu/web/collections/1898Foundation/1898-thememorial.html> (accessed March 14, 2011).

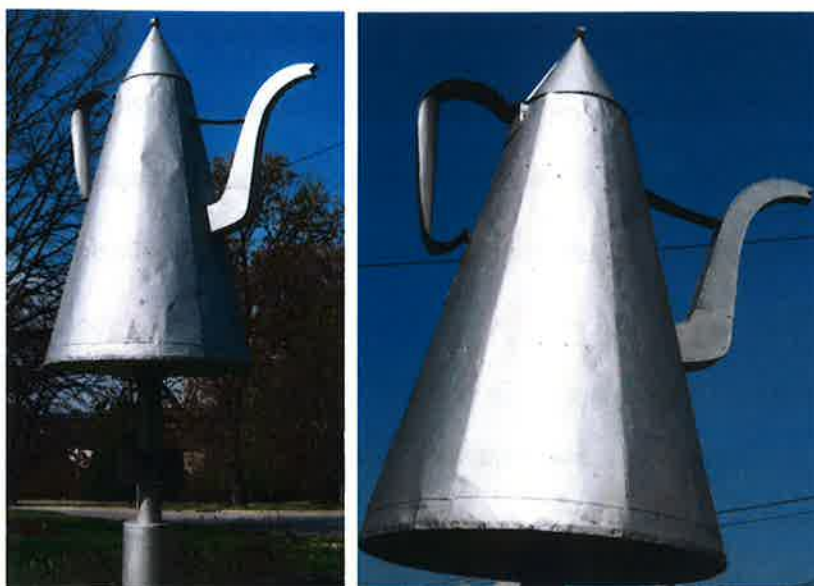
WINSTON-SALEM, *Mickey Coffee Pot*

Figure 62-63: Julius and Samuel Mickey, "Mickey Coffee Pot," 1859, tin on steel base. Photographs by Wendy Mitchell ²⁴³

In the city of Winston-Salem is a triangular piece of property where Old Salem Road, Brookstown Avenue and South Main Street converge. On that land among grass and other flowering plants stands a sculpture of a large coffee pot. The *Mickey Coffee Pot* theoretically holds approximately 740 gallons. The tin sculpture is 7 feet, 3 inches tall. The circumference at the top is 27 inches and the bottom circumference is 64 inches.²⁴⁴ The inscription on the plaque below the coffee pot reads:

Built in 1858 by the brothers Samuel and Julius Mickey, Moravian descendants of the founders of Salem, this landmark originally stood as a sign in front of their tin shop at the corner of South main and Belews Streets in Salem. Wachovia Historical Society²⁴⁵.

²⁴³ Samuel Mickey and Julius Mickey, "Mickey Coffee Pot," Old Salem, N.C. Photographs by Wendy Mitchell, March 22, 2011.

²⁴⁴ Wachovia Historical Society, "The Salem Coffee Pot," <http://www.wachoviahistoricalsociety.org/literature/salemcoffeepot.html> (accessed March 22, 2011).

²⁴⁵ Wachovia Historical Society, plaque on Mickey Coffee Pot base, undated.

Julius Mickey was a fun-loving citizen who wished to own a grocery. In 1855 he requested and was granted a piece of property to rent in a prime location.²⁴⁶ The town offered property featuring a two story building. Mickey used the second story as a tin shop. Due to the good location and Mickey's high skill level, the tinsmith business became successful. To understand why it was an important business from our modern standpoint, one must understand

in those years before the Civil War tinware enjoyed a demand that was brisker than even that of aluminum today. The tin shop was the source of cups, plates, pots and pans of all sizes and types, coffee and tea pots, buckets and dippers, cake cutters, candle sticks and moulds, lanterns, buckets and pails and a variety of other kitchen and dining room ware. The tinsmith even provided bed warmers and spectacle cases.²⁴⁷



In order to separate himself from the competition, Julius Mickey built a huge coffee pot for advertising. By the time Julius Mickey died, the coffee pot had become a landmark in the town and passed on to his predecessor.

Figure 64: photograph of Julius Mickey's coffee pot in front of the tinsmith²⁴⁸

²⁴⁶ City of Winston-Salem, "City of Winston-Salem Government Meeting Notes, Town of Salem: 1850-1876," 2, <http://www.cityofws.org/Assets/CityOfWS//Documents/Marketing/History/Salem%201850-1876.pdf> (accessed March 22, 2011).

²⁴⁷ Chester Davis, "The Coffee Pot," *Winston-Salem Journal and Sentinel*, April 10, 1966, <http://www.fmoran.com/cofftxt.html> (accessed March 22, 2011).

²⁴⁸ Forsyth Public Library Photo Collection, "City of Winston-Salem Government Meeting Notes, Town of Salem: 1850-1876," 2, City of Winston-Salem, <http://www.cityofws.org/Assets/CityOfWS//Documents/Marketing/History/Salem%201850-1876.pdf> (accessed March 22, 2011).

One negative impact of the *Mickey Coffee Pot* is that it was somewhat of a traffic hazard. One source reports horse and buggies and cars both crashed into it. In 1920, after a traffic accident which nearly caused two fatalities, the coffee pot was removed. Public outcry ensued and the *Mickey Coffee Pot* was reinstated in a location further from the street. When Interstate 40 was built through its existing location in 1959, the



Figure 65: Moving the Salem Coffee Pot, 1959²⁵⁰

sculpture was relocated to its current position²⁴⁹. Old Salem is also home of Salem College, a private female academic institution. The *Mickey Coffee Pot* was the point where first year students must sign out when traveling away from school for moral reasons until 1948.²⁵¹

Old Salem was settled about 1766 by Moravian missionaries who originated in what is now the Czech Republic. Old Salem is one of the towns that made up the Wachovia district in Forsyth County, NC. The Moravians were meticulous in their record-keeping which leaves a clear history of the life and times of the town.

Today, Old Salem is a thriving living history site which includes tours and working potteries, bakeries, blacksmiths, and other tradespeople who recreate the history of the town and educate visitors. Those that participate in a tour of Old Salem get a cultural experience that exemplifies life in the town during 18th and 19th century. The

²⁴⁹ Davis, "The Coffee Pot."

²⁵⁰ Digital Forsyth, "Moving the Salem Coffee Pot, 1959,"

<http://www.digitalforsyth.org/photos/browse/activities-relocation-moving-the-salem-coffee-pot-1959>, (accessed March 22, 2011).

²⁵¹ Wachovia Historical Society, "The Salem Coffee Pot."

Mickey Coffee Pot is always on display at the public intersection. Old Salem is open most days although some shops and stores are open on a rotating schedule. The town is closed to the public on major holidays. The website keeps with the most current information and exhibition schedule for planning trips.²⁵² Old Salem coordinates historical demonstrations and exhibitions. Some examples include scherenschnitte (paper cutting), weaving, and sewing, cooking using a fireplace, clothing, life in Old Salem, music, cultural activities, and the life of a citizen. Many groups tour the facilities, including school groups, adult tours, history enthusiasts, and scouting groups.²⁵³ Old Salem hosts numerous events, some of which recur and others are one time events. Current events listed on the website include the popular Christmas at Old Salem, Civil War Day, music and museum classes, July 4 celebration, bike race, tea, and African American events.²⁵⁴ One can conclude from this information that Old Salem is a thriving living history locale that is respected in the city and beyond. Therefore, the symbol of Old Salem, the *Mickey Coffee Pot*, is a symbol of Winston-Salem's history. It is valued by the community for its historic and symbolic value.

The Town of Old Salem merged with the City of Winston in 1913.²⁵⁵ The former advertising sign has become a part of Winston-Salem history. It serves as a symbol of Old Salem. The image of the sculpture is featured on much of Old Salem's advertising, brochures, and website. On the Durwood Barbour Collection of North Carolina

²⁵² Old Salem, "Old Salem Museums and Gardens: Hours & Admissions,"

<http://oldsalem.org.s30479.gridserver.com/hours-admissions3.html> (accessed April 10, 2011).

²⁵³ Old Salem, "The Town of Old Salem," <http://www.oldsalem.org/townsalem.html> (accessed March 22, 2011).

²⁵⁴ Old Salem, "Festivals & Events", <http://www.oldsalem.org/festivals-events.html> (accessed March 22, 2011).

²⁵⁵ City of Winston-Salem, "City of Winston-Salem Meeting Notes: 1913 – 1919," 1, <http://www.cityofws.org/Assets/CityOfWS/Documents/Marketing/Winston-Salem%201913-1919.pdf> (accessed March 22, 2011).

Postcards offered through UNC Chapel Hill, there are three images of the icon from circa 1915, 1930-1945, and 1959.



Figure 66: "Salem's Famous Landmark, "The Big Coffee Pot," Winston-Salem, N.C." paper postcard, c. 1915²⁵⁶

²⁵⁶ "Salem's Famous Landmark, "The Big Coffee Pot" Winston-Salem, N.C." in *Durwood Barbour Collection of North Carolina Postcards (P077)*, North Carolina Collection Photographic Archives, Wilson Library, UNC-Chapel Hill http://dc.lib.unc.edu/u/?nc_post,4872 (accessed March 22, 2011).

WINSTON-SALEM, Quality Oil *Shell Station*



Figure 67-68: Joe Glenn and Bert Bennett Sr., "Shell Station," Preservation North Carolina Regional Office, 1930 Side view shows room at the back. Photographs by Wendy Mitchell ²⁵⁷

Located at 1111 East Sprague Street, Winston-Salem is the home of a huge yellow concrete clam shell. This mimetic architecture is the last of seven Shell Oil Company gas stations that existed in the town. It is bright yellow with red details. Two antique gas pumps stand on either side of the door serving as decorative elements. To one side of the station are ramps that were used by the workers for oil changes that stood below the white wooden pergola. The framework of the *Shell Station* was a green wood frame with hand-sculpted concrete overlay. It served as a gas station and light maintenance garage. Workers served their customers by pumping gas, washing cars and changing oil. In the 1950's, the design became obsolete for the needs of the community and Quality Oil.²⁵⁸ The interior is divided into 3 rooms, two open rooms and a restroom. An interior restroom was for men only, while women were allowed to use a restroom on the exterior of the building. Women were not allowed inside because it was

²⁵⁷ Joe Glenn and Bert Bennett Sr., "Shell Station," Winston-Salem, N.C.. Photographs by Wendy Mitchell, March 22, 2011.

²⁵⁸ WRAL, "Gigantic SHELL is Roadside Attraction," November 18, 2008, <http://www.wral.com/lifestyles/travel/video/3992874/> (accessed March 31, 2011).

inappropriate for women to be in a greasy place such as a gas station. A wood stove once heated the space, but currently electric heaters are used.²⁵⁹ The *Shell Station* was built in 1930 by Quality Oil Company, a Winston-Salem based distributor of Shell Oil. Joe Glenn and Bert Bennett, Sr. invented and patented their design for an eye-catching station that would create little profit, but make their business presence unmistakable. Quality Oil's current office is on 1540 Silas Creek Parkway in Winston-Salem. Quality Oil uses images of the *Shell Station* on some of the advertising. Under Graham Bennett, Quality Oil currently operates business through convenience stores, gasoline distribution, hotels and motels in the area.²⁶⁰



Figure 69: Quality Oil Company, historic Shell Station photo, circa 1940's.²⁶¹

From 1930 to the 1950's, this intersection of Sprague and Peachtree was the hub of commerce in the area. The station was a lawn mower repair shop in the 1970's and 1980's owned by Don Watson. Eventually, a large crack at the top of the shell threatened

²⁵⁹ Michael Stout, interview with researcher, April 1, 2011.

²⁶⁰ Quality Oil Company, "Quality Oil Company History in Winston Salem," <http://www.qualityoilnc.com/about/history.php> (accessed April 2, 2011).

²⁶¹ Quality Oil Company, "About Quality Oil Company: Historic Photos Slideshow," <http://www.qualityoilnc.com/about/photos.php> (accessed April 2, 2011).

to destroy the station. Preservation North Carolina stepped in to restore the last of the shell-shaped stations in Winston-Salem. The *Shell Station* was a symbol of life in the mid-20th century for this area of Winston-Salem. Restoration cost \$53,000 and occurred from 1993-1997. The station is now owned in partiality: $\frac{3}{4}$ of the station is owned by Don Watson and $\frac{1}{4}$ is owned by Preservation North Carolina. It serves as the regional office for Preservation North Carolina.²⁶²

Preservation North Carolina is a statewide nonprofit whose “mission is to protect and promote buildings, landscapes and sites important to the diverse heritage of North Carolina.”²⁶³ The organization maintains some properties, but also works with home owners and governments using protected covenants to guard the properties of interest. There is a timeline of 2 years to preserve properties which has been extended from one year due to the stalled economy. The community benefits from this conservation due to the perpetuation of the history of the area. Another benefit is historic tax credits for home owners. Michael Stout of Preservation North Carolina reports the economy has impacted preservation efforts in donations and the ability to buy and sell historic properties.²⁶⁴

The community connection with this station is a key to why it is important to maintain these sculptures and structures. According to Michael Stout, the area’s residents have transitioned from mostly Caucasian, to African American, to largely Hispanic. The Hispanic population does not recognize this structure as part of their cultural heritage and therefore does not value it as much as other Winston Salem residents do. The structure

²⁶² Michael Stout, interview.

²⁶³ The Historic Preservation Foundation of North Carolina, Inc. “About Preservation North Carolina: What is Preservation North Carolina?” <http://www.presnc.org/About-Us/What-is-Preservation-North-Carolina> (accessed April 2, 2011).

²⁶⁴ Michael Stout, interview.

faces bouts of vandalism. The shell-shaped globes that are intended to accent the top of the gas pumps cost \$700 for two globes. They have been broken by vandals several times and now lay broken just inside the station. Two other light post globes also are no longer kept on the poles because of constant vandalism. Paint application materials and paint are kept on site to be used whenever vandals spray paint the exterior. Unlike the other structures in this study, this site suffers frequent defacement. There is a bus stop on the site. Michael Stout reports some of the damage may be due to people who are waiting to board the bus. Michael Stout visits the site regularly and provides maintenance when needed, including painting and arranging for landscaping work.²⁶⁵

Preservation North Carolina staff allows community events to be held at the station. A national event to bring communities together and to fight crime, National Night Out, uses the site to serve ice cream. It is still the hub of the area on a main intersection, so police park at the site to write up reports and keep an eye on the area. Winston-Salem touts the site as a historic landmark on its website.²⁶⁶ The *Shell Station* is the first individual gas station to be placed on the National Register of Historic Places, May 13, 1976.²⁶⁷ This site straddles two worlds, city residents and the current residents of the surrounding area.

²⁶⁵ Michael Stout, interview.

²⁶⁶ City of Winston-Salem, "City Information," <http://www.cityofws.org/Home/DiscoverWinston-Salem/Articles/CityInformation> (accessed March 31, 2011).

²⁶⁷ National Register of Historic Places, "Shell Service Station," item 76001322 NRIS, record 371345.

DISCUSSION

Twelve North Carolina community monumental sculptures and three mimetic architectural structures, which emulated everyday objects or food, were selected for this study. The researcher examined the history of each monumental sculpture and mimetic architectural structure, including their connection with the community.

Fifteen subjects were discovered and all were well maintained. The researcher conducted a comprehensive search to discover these artifacts. As noted in the literature review, studies that document this type of art in North Carolina were not found. The artworks compiled in this study are community icons that are valued by residents and often of interest to visitors. The results indicate the selected artworks and mimetic architectural structures have a powerful connection to the community, exhibited in either historical or cultural value.

A historical relationship involves history of the area, which is valued in current times. The *Chest of Drawers* in High Point and the *Big Chair* in Thomasville celebrate the furniture association in the economy of the town and livelihood of its residents. The *Coffee Pot* in Winston Salem celebrates a strong and abiding link to the Old Salem and Old Salem's symbolism and participation in the history of Winston-Salem. The *Shell Station* exemplifies the preservation of historical buildings. The *1898 Memorial* in Wilmington is a monument documenting a tragic event and serves as a reminder to Wilmington's residents and visitors. The *Arrowhead Monument* is a respected and celebrated part of the town's history. The *Golf Club* symbolizes a sport which is a major economic impact to the area and is also a monument to the man who was respected and innovative builder. Charlotte's *Furrow* represents Scaleybark's change from farmland to

suburban community while itself being created from the earth that has withstood this change.

A cultural relationship is identified by a relationship with the current culture of the area. The *Big Chair* in Thomasville is a point of tourism and town landmark for current events. The *Berry Patch* in Rockingham brings the community and farming life together through education and commerce. The *Big Acorn* in Raleigh is a vital tradition of the city's First Night celebration on New Year's Eve. The *Flat Iron* in Asheville is a sculpture that is an enjoyable part of downtown life. The *Writer's Desk* in Charlotte has become a sculptural play place that celebrates a respected citizen and documents the wise words he composed. Rose Hill's *Frying Pan* is a sculpture that brings the community together through tradition and food celebrations. Charlotte's *Grand Entry – Book Columns* and *Pages Across the Park* combine the literary pillars of the past with the creativity of today's youth and celebrate literary achievement.

CONCLUSION

In North Carolina, twelve community artworks and three mimetic architectural structures that fulfill the research questions were selected. These artworks and architectural structures emulated an everyday object or food on a large scale and had a relationship to the community. Each subject's history was investigated and documented. During the investigation, the researcher found a connection between the each monumental artwork and mimetic architectural structure and its surrounding community. The value is so strong that many people and businesses consider these artworks and mimetic architectural structures to be community icons. In the cases of the 1898

Memorial and the *Arrowhead Monument*, it appears creative memorials can renew viewer's interaction with events or people in the history of an area.

One drawback to the timing of the study is that there is a new park opening in Greensboro, NC in April 2011. The *Greensboro Gateway Garden* plans to exhibit artwork that could fall into the realm of this study. The plans indicate a bridge with a façade shaped like children's blocks, an apple bench, and an arch by Jim Gallucci in the shape of children's blocks.²⁶⁸ The connection to the community will not be established by the conclusion of this research, but can be included in future areas of study.

During the investigation and during the literature review no studies of this nature focusing on North Carolina were found. This may relate to how few artworks were found. Further research may investigate additional or future North Carolina community monumental sculptures and mimetic architectural structures, which fulfill these requirements. Research that includes additional geographic areas or other types artworks are also areas for further investigation. Future studies could include other types of public art that is valued by the surrounding community. Future research may reveal what types of art are most valued by the communities.

²⁶⁸ Greensboro Beautiful, "Greensboro Beautiful Gateway Gardens," <http://www.greensborobeautiful.org/gateway/media/index2.php> (accessed March 27, 2011).

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